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Peter Pan. (1976) Directed by: Dr. Andreas Nomikos.
Pp. 166.

The purpose of this thesis will be to present the setting and lighting designs for production of James M. Barrie's Peter Pan. The thesis is to be organized into three divisions: (1) Part I, historical backgrounds and design concept, (2) Part II, the technical design of the production, and (3) Part III, a critical evaluation.

Part I deals with the historical and stylistic considerations influencing the design approach. Part II contains the renderings, working drawings, photographs, and plots for the sets, properties, lighting, and special effects. Part III discusses the final production, its strengths, and weaknesses.

VISUAL DESIGNS FOR JAMES M. BARRIE'S

PETER PAN

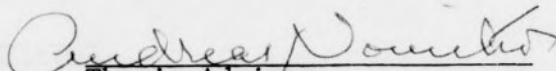
by

Dennis C. Maulden

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1977

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
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Furthermore, there are certain influences which inevitably seem to lead me sanely to the conclusion of each of my artistic endeavors. The support of my parents has fortunately been a constant in my life. In addition, Dwight Watson, my roommate, Ron Atwood, my assistant, and Randy McMullen, the Department's technical director, somehow helped me through the agonies of my mental, physical, and creative "survival" during the Peter Pan production period. Talent, patience, understanding, and hard work were the hallmark of these stalwart friends.

Finally, Joe Conger, my friend of eleven years who initially encouraged me to enter graduate school, was, though not in Greensboro, a distinctive presence during my entire design process. I appreciate more than words can express his ideas, his taste, his concern, and his

friendship. I hope that my designs for Peter Pan have given him the pleasure and inspiration that his many artistic successes have afforded me.

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PART I

THE DESIGN APPROACH

PART I
THE DESIGN APPROACH
BARRIE'S PETER PAN

The immortal lad who first flew through the open windows of the Darling household in 1904 not only enchanted children with visions of what might be if they simply believed, but also charmed adults into remembering what they forgot they knew. Peter Pan successfully advanced his cause for a year in London; however, his proselytizing for the fairy kingdom was a somewhat arduous task in cynical New York, and critics' harsh words following the 1905 premiere initially took their toll.¹ An hypothesis that James M. Barrie never grew up (or refused to admit it) might evolve from a cursory glance at the script for his legendary Peter Pan, a potentially sentimental, self-indulgent, and banal fantasy. But closer inspection--or perhaps familiarity--affords more insight into a man who seems to have "grown up" indeed, but not without a keen sense of regret. Alexander Woollcott says of the critics that

... what eluded their stiff calipers was doubtless
... its dual mood of innocence and knowledge. You
will go quite mad if you try to decide whether the
play is for children or grown-ups. You see, it's for

¹Alexander Woollcott, Shouts and Murmurs (New York: The Century Company, 1922), pp. 186-187.

both, with something in it for each. "Peter Pan" [sic] is not children at play, but an old man smiling--and smiling a little sadly--as he watches children at play.²

Many critics did finally succumb to the nostalgia and escapism of childhood adventure, and now, Peter's following is legionary. The critical realization, at any rate, seems to have created quite a social cross-section of "Peter Pantheists," as Woolcott referred to them, whose outlooks encompass the insatiable thirst for adventure, the ageless quest for freedom, the fascination of unknown worlds, the memory of youthful energy and enthusiasm, and the anxious desire for adult independence. These universals all conspired to foster a play which has enjoyed hundreds of New York and London performances in its original form, a vibrant musical adaptation, a silent film production, an animated Walt Disney cartoon, not to mention a television production of the musical which reached sixty-five million viewers.³ In short, the appeal of Peter Pan to such a varied audience insures at least some degree of continuing success.

Any new treatment of the Barrie classic must be approached with the once-and-future "Peter Pantheists" in mind, for the secrets of the night nursery and the mysteries of the Never Land must enrapture the viewer with a warm

²Ibid., p. 198.

³"It Must Have Been Great in Color," Life, 4 April 1955, p. 97.

sense of familiarity while simultaneously extending and challenging his imagination. A legend is the personalization and retelling of a story to the point of ingrainning its fabric into one's own dreams. Those who already have seen the legendary Peter Pan will be assured of what others may only guess upon viewing a nursery dominated by a large window and an imposing doghouse, or an enchanted forest, populated with overgrown mushrooms and hollow trees. But where is adventure without some element of surprise? The synthesis of tradition and surprise should be of utmost concern to the designer of Peter Pan.

In this chapter, I hope to explore the myriad possibilities for capitalizing on tradition and novelty in my designs for a university production of Barrie's original script. He emphasizes from the outset that

All the characters, whether grown-ups or babes must wear child's outlook on life as their only important adornment. If they cannot help being funny they are begged to go away.⁴

To maintain congruity between the characters and their environment, this child-like quality should also be manifested in the visual designs.

The decorative motifs of the Victorian period will define the general placement in time, and London, Barrie's suggestion for the Darling family's home, will provide an environment. Never Land, replete with forests, lagoons,

⁴James M. Barrie, Peter Pan (New York: Samuel French, Inc., 1956), Act I, p. 7.

rivers, pirate ships, Indians, and lost boys is, of course, in no particular place. Distance and difference from home appear to be the motivating factors in the children's flight to and escape from the mythical kingdom.

It is possible to utilize two related styles for the two major locales without disrupting the unity of the total design. The romantic style seems to embody many of the characteristics evidenced in the nursery scenes. Barrie's descriptions of the room as a place made beautiful by Mrs. Darling's imagination, of the children's larger-than-life imitations of their parents, of the excitement and suspense at the sight of a boy's shadow at the top-floor window, of the whimsical dog who is trained to be the children's nurse, of the ceramic high lights' glowing warmth, and of the children's ultimate faith in their ability to fly--all of these closely parallel Edward A. Wright's description of romanticism where

Existence is filled with excitement, suspense, success. The locale is some faraway or fictitious place; the playwright is unhampered in the placement of his action or in the choice of characters. He . . . writes with a freedom . . . and an imagination that permits his characters to do and feel what we would like to think is possible.⁵

A romanticized realism seems, therefore, to be appropriate for the nursery. The boundaries of a room serve as a foil

⁵Edward A. Wright, Understanding Today's Theatre, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972), p. 58.

to the children's expansive flight, but these boundaries need only be suggested. The director, in fact, requests that I avoid a totally realistic box-set approach to the nursery. An exaggeration towards the beautiful is also necessary, and the whimsical, lyrical nature of the dialogue and the arced flight of the children must be reiterated somehow within the lines of the set, perhaps by using curves.

Never Land can easily be carried a step beyond romanticism into the realm of fantasy. Because the opportunity to exploit unlimited imaginative possibilities can carry a designer to extremes, a restraining element, common both to the nursery and to Never Land, may be the key to a totally unified design concept. The element most conducive to enhancing both locales as well as reinforcing the curved movement patterns within the composition is Art Nouveau, but subtlety is imperative. The style should merely influence, rather than dominate. With so many possibilities available in this stylistic combination, selectivity is going to be critical for a successful product.

Most designers would have a difficult time avoiding at least a hint of the "Disneyesque," since Walt Disney's animated production is so much a part of the tradition of Peter Pan in America. I purposely want to allow its imaginative detail to inspire my work. Disney's artists

have long been noted for the quality of their "background" paintings in his films. Many of the analine colors suggested by the movie seem viable choices for the stage as well. Obviously, many of the decisions must be made in conjunction with those for costume designs, but once a basic palette has been established, Disney's occasionally unpredictable color choices will probably be noticeably influential.

One last stylistic consideration is slightly abstract, but definitely pertinent. Barrie's original script necessarily preceded the film, television, and cartoon versions. Contemporary audiences, nevertheless, are accustomed to the latter. The total freedom of movement and action possible in film and animation are impossible on the stage. Nonetheless, I want my designs--both setting and lighting--to possess a quality of movement. This "movement" can exist within the lines of a spatial composition but must also occur in the extreme of physically altering the placement of scenery and people. Equally important, movement must be reinforced or extended with the lighting design. Admittedly, this is an abstract aesthetic concept, but dealing with the problem in the actual design process will offer an exciting challenge--a step towards that special "surprise" to complement tradition.

Aesthetic decisions are valid only insofar as they fulfill the physical requirements of the script, and these specifications are maximal in Peter Pan. Barrie spared no effort in verbally creating an extraordinarily complicated environment. Translating words into visual extravaganza is the challenge facing me. Fortunately, the original third act, occurring in a Mermaid lagoon, has been eliminated from our production, and I have been spared the worry of an apparently rising tide!

However, the director's decision to eliminate one act and combine the remaining four into a five-scene, non-intermission marathon obviously demands that the scene changes take a minimal amount of time. A curtain can be used in addition to musical bridges and bits of narrative, but a clever scene transition in view of the audience whenever possible will certainly maintain the flow of the play as well as add visual interest.

Facilitating shifts is further complicated by the need for a multi-leveled and mobile environment. The nursery requires three children's beds, a large mantel-piece, a doghouse, and windows that magically fly open by themselves. Besides colorful decoration, the Never Land employs such stage devices as a trap door over which the lost boys build a house around Wendy; an entry to underground; an underground home with enough land above for a battle between pirates and Indians; a pirate ship, complete

with poop deck, cabin, grated trap door for the brig, and access to the ocean for Captain Hook's demise. Each of these scenes requires a sizable amount of room, and Taylor Theatre's enormous stage begs to accommodate! If anything, the opening must be reduced.

Without doubt, however, Barrie's true forte seemed to be devising spectacular effects. One might surmise that he had visions of animation with the initial writing of the play, judging from the sheer quantity and complexity of his demands. A few examples will demonstrate the abandon with which he approached these distinctive tasks. Tinkerbell, a tiny ball of light which moves about the stage and giggles, lighting up jars and bottles, pauses between two ticks of the cuckoo clock. John's top hat is used for the chimney of Wendy's house and emits little puffs of smoke. The lost boys sit at a tree-stump table which begins to grow. They cut it down to a usable height and later compact it into the ground. In the ship's fight scene, a barrel is shot out from under Peter Pan, but he remains sitting motionless in the air, playing his pipes. On the other hand, some of the reasonably achievable effects include windows flying open, night lights blinking and extinguishing themselves individually, a mushroom chimney emitting smoke, fires being lit, Wendy's little house built on stage, a medicine bottle being emptied by Tinkerbell, and a barrel exploding in view of the audience.

What Disney could achieve with relative ease is far more complicated in a live performance, but for just that reason, is usually more exciting. Special effects are indeed a major production consideration in Peter Pan, and much of the play's success depends upon the credible use of theatrical tricks.

Paramount to the excitement and thrill of the production is the smoothly choreographed flight of Peter, Wendy, John, and Michael. Allowance for the rigging system, hiding places for the children's wires, and for on-stage traffic patterns is obviously a mandatory consideration in the plans for each set. Furthermore, the use of mid-air acting areas introduces an additional facet to the visual designs. Suspending characters in space increases the importance of the higher background areas from the audience perspective and demands that every effort be made to achieve plasticity in lighting. The flight of characters in a play can be a spectacular event, especially if the mechanics and choreography have been planned and rehearsed carefully. Although I am not responsible for the design or installation of flying equipment, I must make sure that its requirements coordinate with the spatial organization of my designs.

One rather nebulous aspect of the setting analysis is the provision for enough physical manifestations of Barrie's sense of whimsy. He asks the designer to establish

the creative and fanciful attitudes of the Darling parents by incorporating their hand-carved wooden soldiers into the mantelpiece and using patchwork coverlets made from Mrs. Darling's wedding gown on the beds. He describes the Never Land as a place where everything including the seasons can happen at once, and the underground home as an environment which can be used for all the household activities that the lost boys can imagine. These, more than fanciful details, are potentially the keys to a particular structure or design concept.

The lines, colors, compositions, and textures of the scenery, if successfully combined, should evoke a progression in mood from the warmth and security of child-like visions of home to the exciting fantasies and impending dangers of Never Land. A dominant use of diagonal lines could ellicit anticipation or excitement, making suspense a ubiquitous element of the design as well as of the action.

Colors inevitably evoke psychological reactions, thereby establishing mood. On this basis, I should at least consider cool, soft colors for the children's nursery, contrasted with intense and sparkling colors for the Never Land. Earth colors for the underground are a logical point of departure, and the author himself requests hot, intense coloration for the pirate ship.

One primary means of establishing mood is an effective lighting design. Besides the obvious need to

make actors visible, the script cries out for special moments that only lighting can provide. Certain required lighting effects are patently calculated to create mood in particular scenes. The cozy warmth of firelights in the nursery and underground home immediately suggest the secure feelings of family or community. The children's nightlights not only further this cozy atmosphere but also conspire with moonlight through the window to create shadows--elements of suspense. From their first appearance, the fairies' twinkling lights establish the Never Land as a beautiful, magical, exciting environment. The hot, intense lighting Barrie requested for the ship is in stark contrast to the twinkling, subtly colorful mood reflected in the rest of the Never Land. Captain Hook's vessel must be a little world in itself--the ultimate in daring adventure. Tinkerbell's light--traditionally a follow spotlight--will be a laser. This beam of light, unfamiliar to most people, will enhance the supernatural quality of the spritely character and consequently, of the scenes in which she appears.

In general, the script seems to demand colorful lighting, facial clarity, and revelation of form. On several occasions Barrie calls for a tableau effect--once while another scene is playing. Side lighting or back lighting can be appropriately exploited in these situations to dramatically reveal the forms of the people without

totally distracting the audience's attention from the speaking characters. Since one of these tableaux occurs in a night scene while the Indians are guarding the underground home, a moonlight effect will create a strong contrast between the immobile Indians and the stealthy movements of the pirates--the seeds of a crucial battle.

Lights for stage flying are much like those for choreography in that the movement itself becomes the raison d'être for a particular beat. To say the flying sequence will be the highlight of the show is, in all probability, an understatement. To insure this status, low-angle side light is a necessity. Not only does it reveal form but also it seemingly lifts the characters above all apparent light sources, contributing to the sense of the height of the fliers above the stage.

In direct contrast, the children's return flight should be a return to the security of their firelight, but bearing the mark of nostalgia. Perhaps some high-angle front light will make the children (having opted for parents and growing up, rather than a steady diet of childhood adventure) look slightly older. Peter should remain, nevertheless, the colorful and exciting figure on stage as he makes his final flight from the Darling household into the moonlight.

Apparently, Barrie maintains that the excitement of an adventure on stage is in direct proportion to the

number of properties it requires, for the list in Peter Pan is incredibly long. The never-ending parade of bundles on sticks, bows and arrows, tomahawks, pistols, swords, knives, chains and manacles, daggers, toys, bedtime paraphernalia, bath-time accessories, wooden mugs, medicines, pipes and cigars, eye glasses, barrels, and countless other miscellaneous items borders on the mundane when compared with an acorn button, a large thimble, a shadow, a poison cake, nine pumpkin-stools, giant mushrooms, pipes of Pan, a lighted lantern, a sewing machine, and a smoking bomb.

Since these properties are a pervasive visual aspect of the production, each must be stylistically coordinated with the other design elements. A slight exaggeration in size and a tendency towards overstatement of color or decoration will facilitate the blending of ordinary objects with a romanticized environment. Careful attention to the line and color of personal hand properties will insure that property and costume designs create a harmonious effect.

Even mood is enhanced by judicious use of embellishment. An excessively gooey and tempting poison cake increases the probability that the boys will eat it. An ominous, large, smoking bomb heightens the sense of impending danger. A long, specially-decorated arrow encourages the belief that Wendy may be dead. The properties, in

fact, must be designed to intensify suspense, make-believe, or characterization.

These visual aspects of the production exist, of course, to reinforce and aid the work of the actors. Likewise, the vocal timbre of the show--from Peter Pan and the children to Tiger Lily and Captain Hook--must be supplemented auditorially at certain moments with additional effects. The whimsical chiming of a cuckoo clock, the ominous sound of a ticking crocodile (He swallowed an alarm clock.), and the loud explosion of a barrel are all crucial in establishing the mood of specific scenes. Captain Hook's final resignation at the sound of the ticking crocodile is almost classic.

In this particular production, sound also bridges musically the flow of the play from one scene to another, hopefully reinforcing the rhythm of each particular episode. The musical choices must almost narratively blend with the visual action to establish a consistent and appropriate mood.

The responsibility of synthesizing all of these design elements into a unified production seems an awesome task, no matter how thrilling the challenge. Yet, with a clear direction in mind, I hope to capitalize on the learning possibilities for both myself and the individual crew members. The demands of the script, the limitations of time and money, and the wishes of the director all

define boundaries within which the designer must operate. Hopefully, I will accomplish a design which utilizes the fly system, wagon units, and the hydraulic orchestra lift to achieve a flowing action which can parallel uninterrupted story-telling.

Rigging systems for flying four people obviously place some restrictions on the use of stage space, but my goal is to allow my designs to spring from the mechanical requirements rather than to inflexibly impose one on the other. Since we will be renting the equipment and professional supervision for the flying in our production, the assigned crew members have an invaluable opportunity to learn, while working with a professional, how to surmount the problems of a given stage house in this activity.

The use of mobile, multi-leveled scenery will hopefully contribute to visual interest and expedite maintaining audience attention throughout the non-stop performance. With an emphasis on romanticism and fantasy, the sets will at least avoid the easy trap of looking like unadorned stage machinery. Only when the beautiful and the whimsical can flow physically through space as lyrically as Barrie's dialogue will there be a perfect harmony of content and design.

Assured of our efforts on his behalf, the boy who refused to grow up seventy-two years ago is destined to reappear this year. And with this objective established,

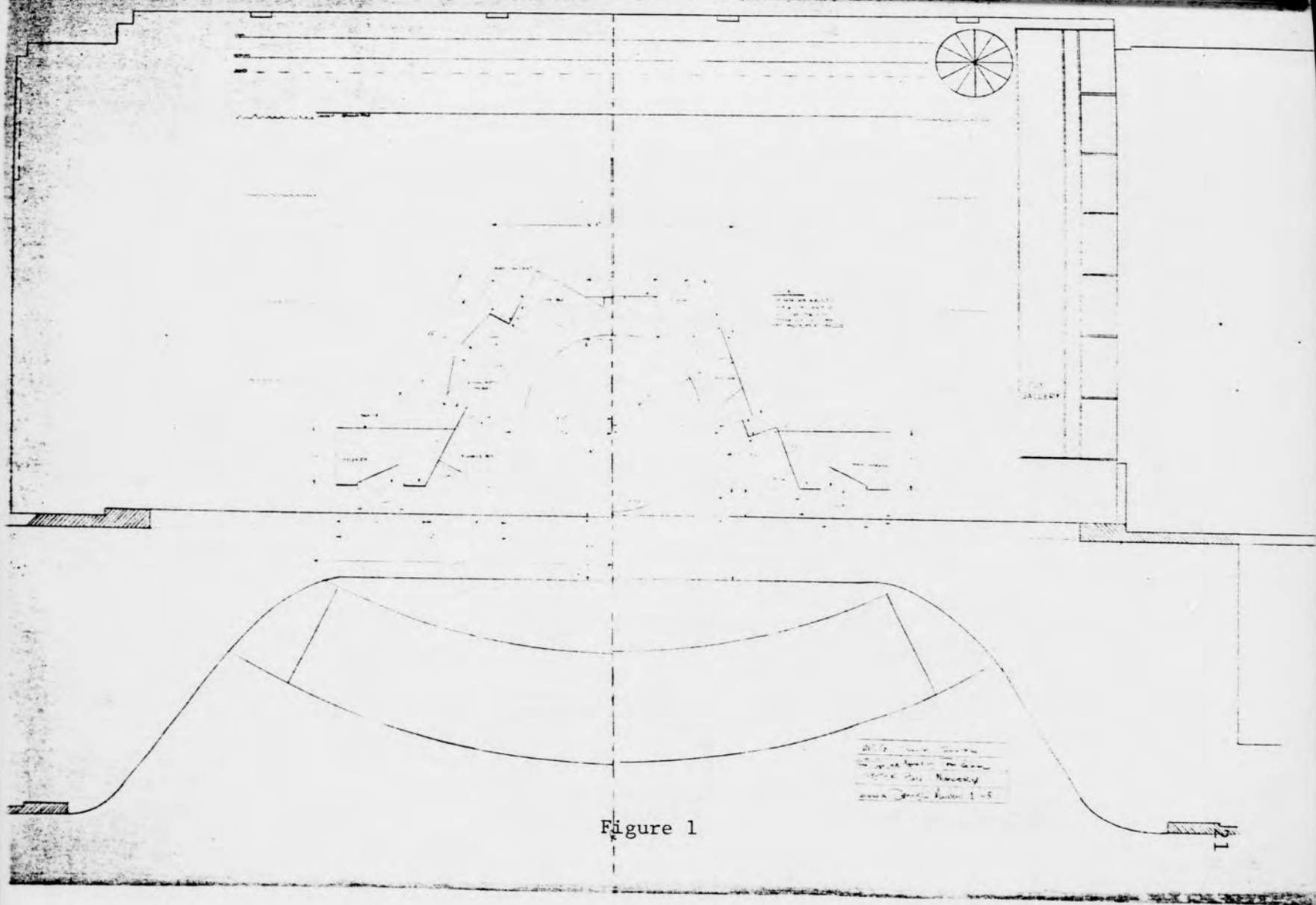
my role as designer is, for a while at least, highly creative. I must absorb the plot, the characterizations, the scenic and lighting requirements, and most importantly, the essence of what is child-like and somehow synthesize them visually into an aesthetic unity. As the story is ageless, so is the joy of being a designer, working in spirit with Barrie to create a beauty that transcends the mundane and a moment in which we all can smile, with or without regret, at the child who still plays within us.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLANS



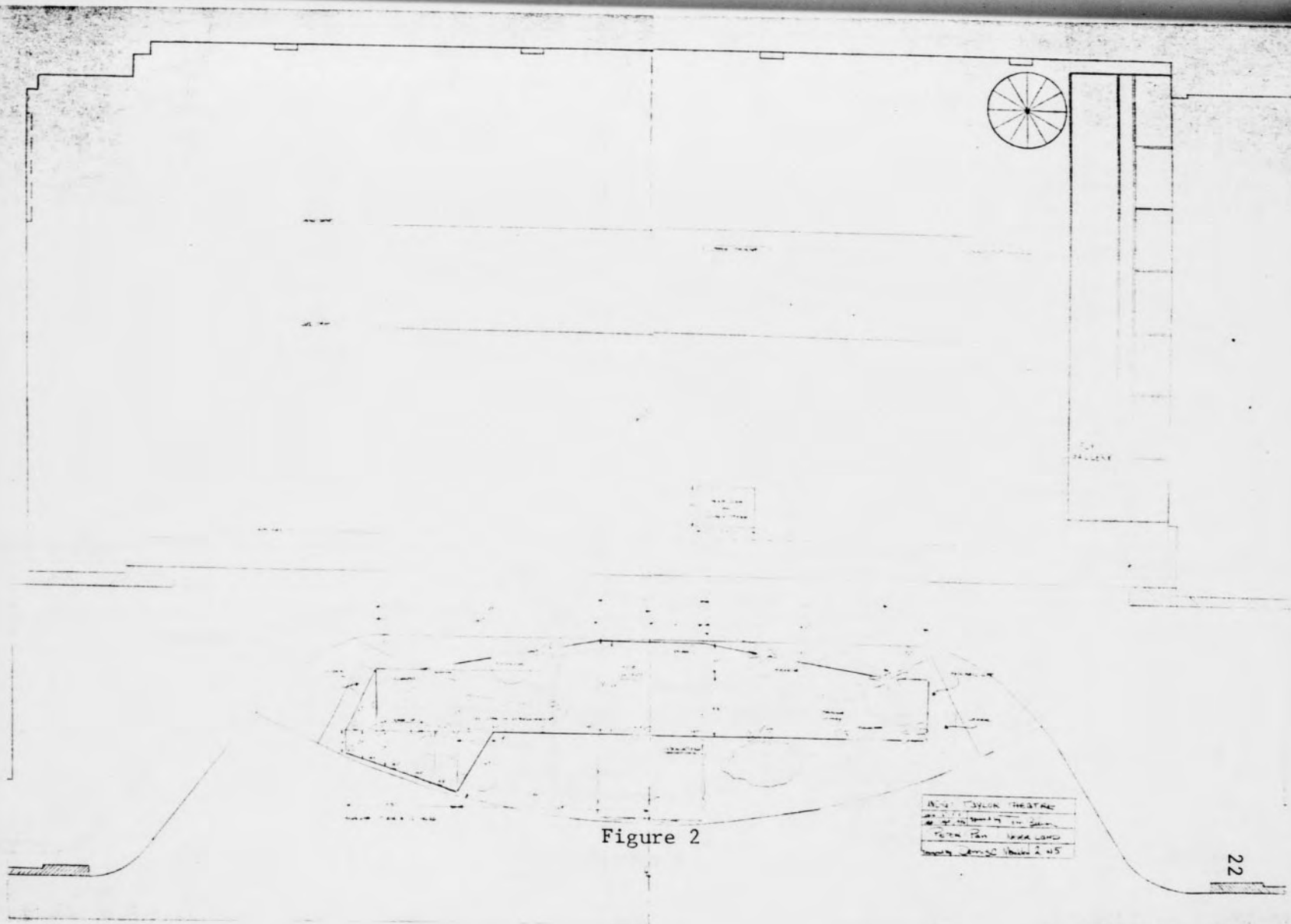


Figure 2

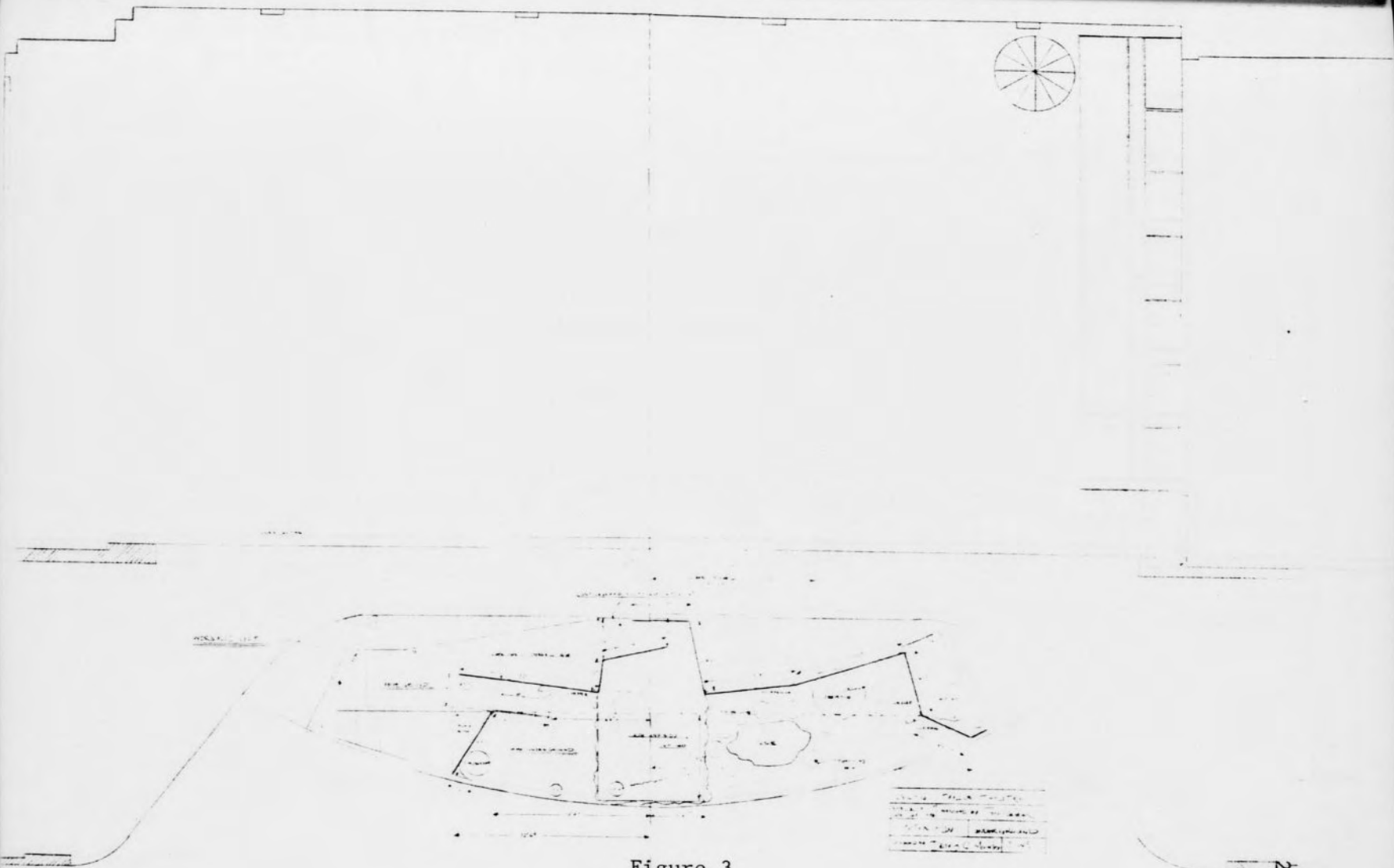
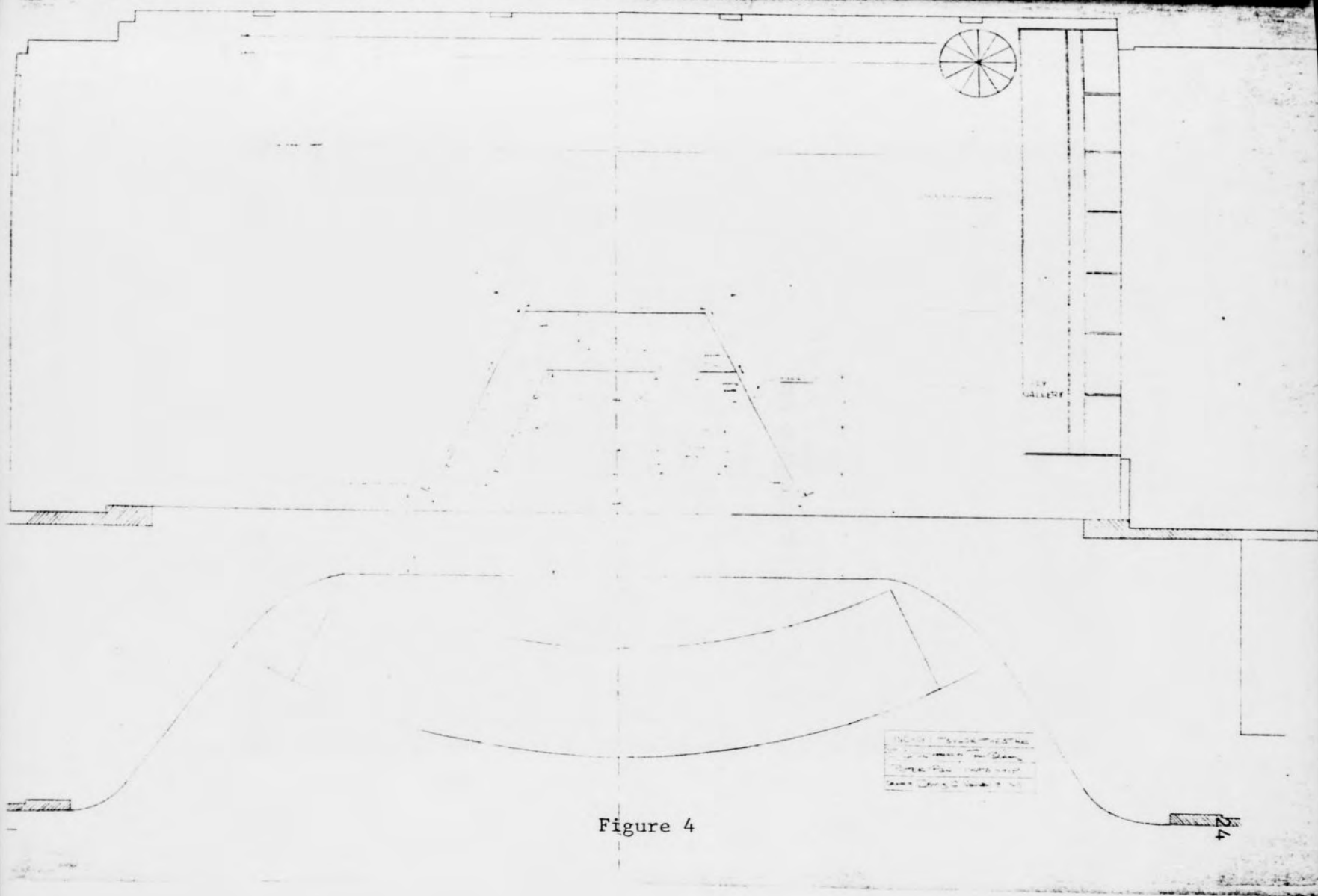


Figure 3



SET RENDERINGS



FIGURE 5

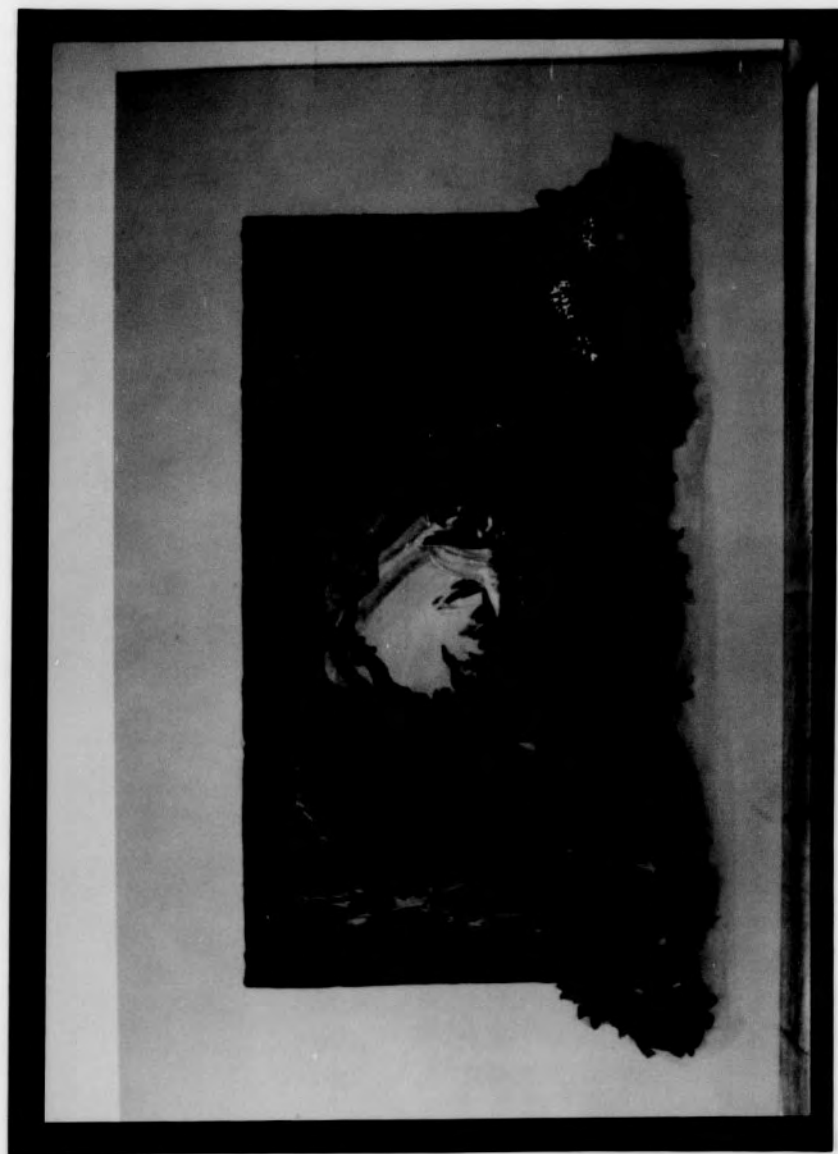


FIGURE 6

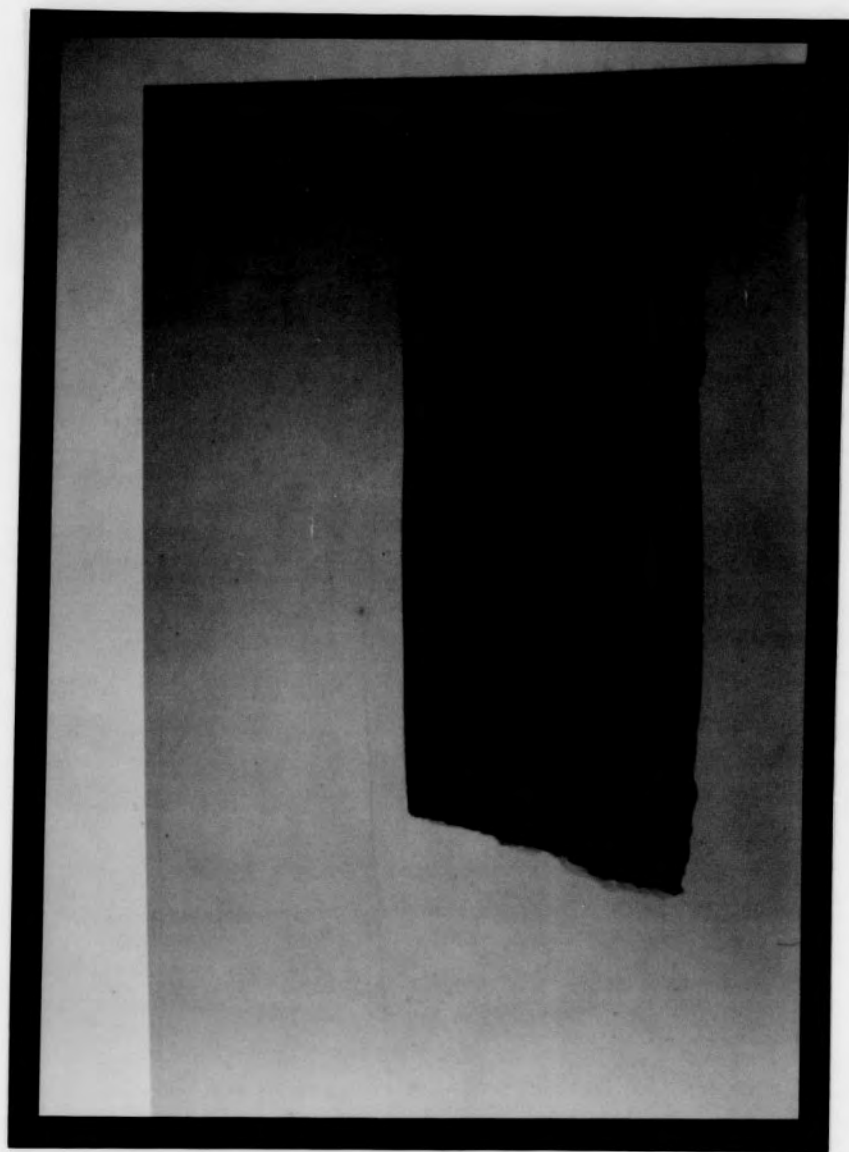


FIGURE 7

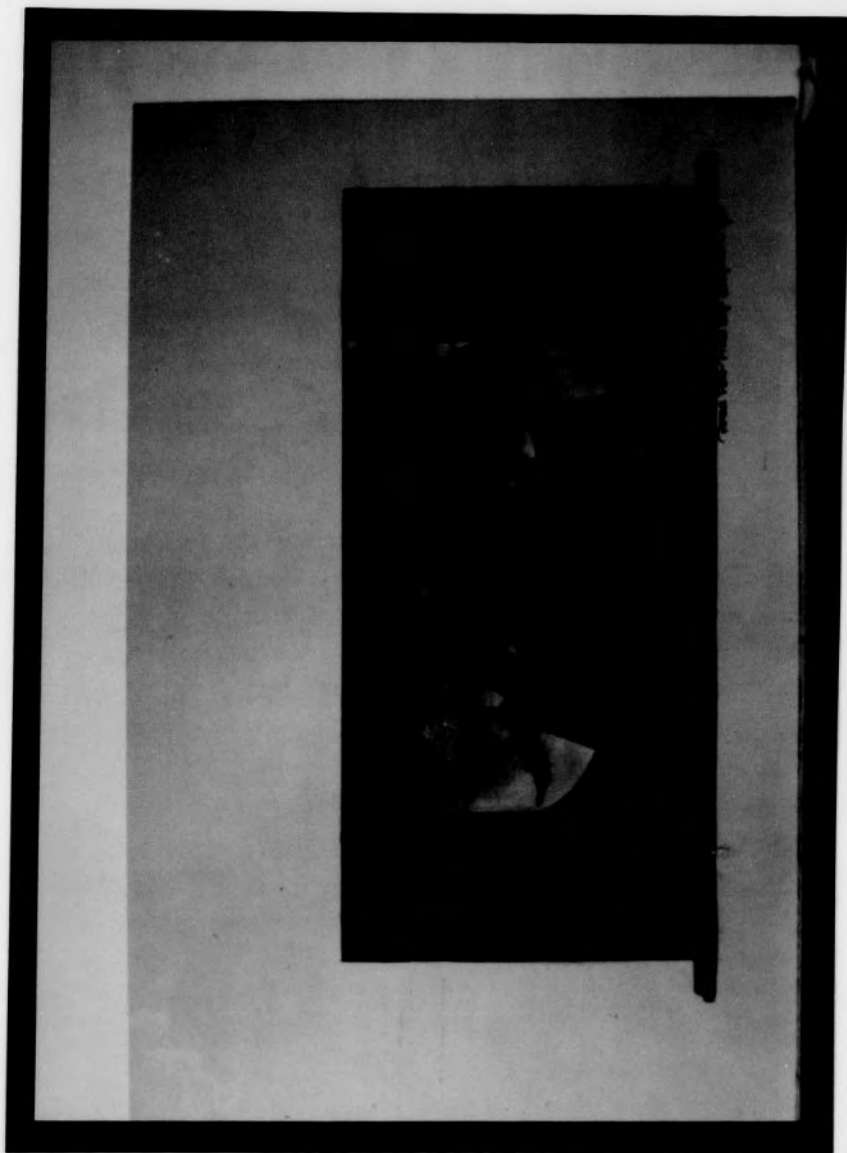


FIGURE 8

SET PHOTOGRAPHS

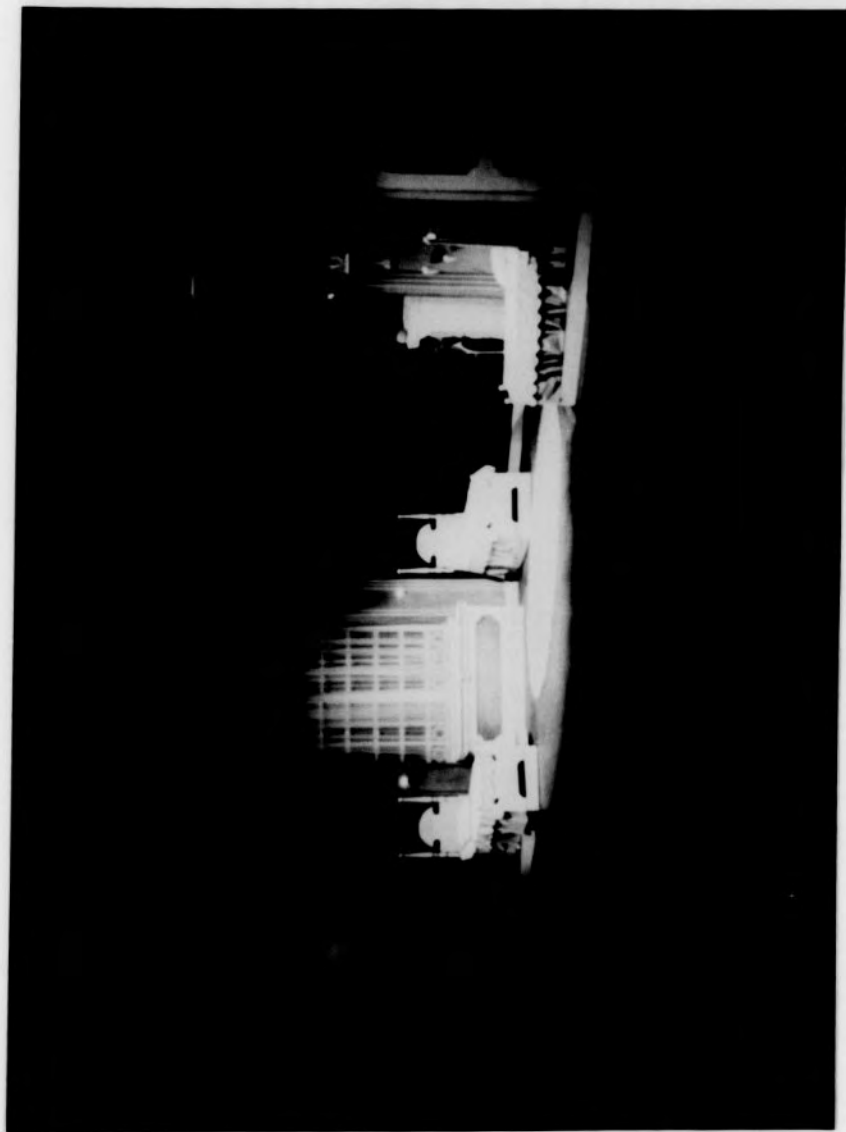


FIGURE 9



FIGURE 10



FIGURE 11



FIGURE 12

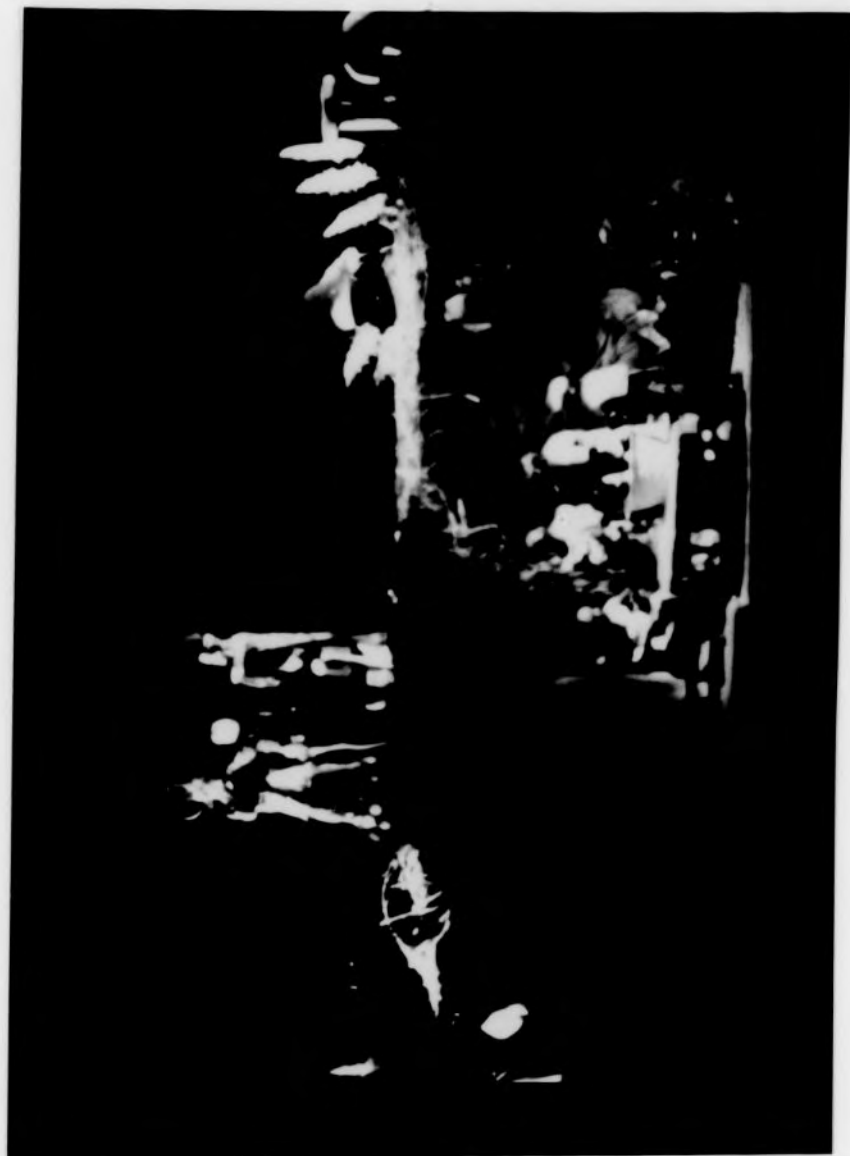


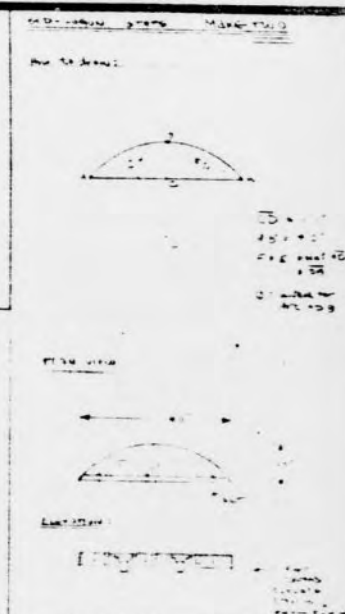
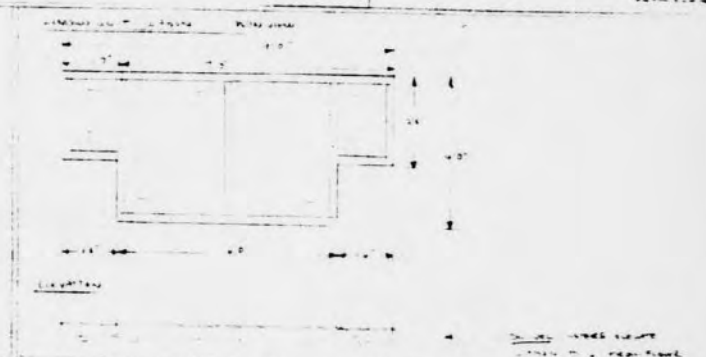
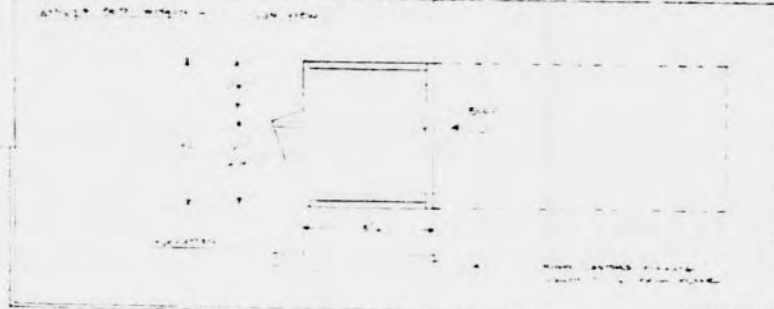
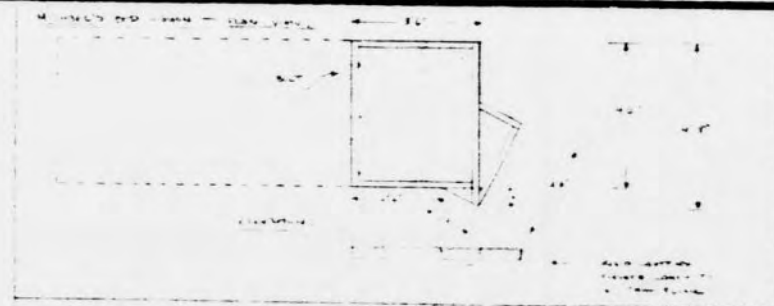
FIGURE 13



FIGURE 14

WORKING DRAWINGS

PLATFORMS AND THREE-DIMENSIONAL
UNITS

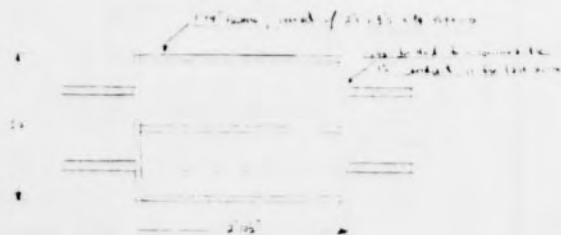
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PETER PAN
UNC-9
Sept. 1976
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Erin C. Mauldin

SPECIAL UNITS FOR THE NURSERY - PT II - (CONTINUED)

Sketching - Deck 1 (1)

View of Deck



Deck 1 - Treatment



Deck 1 - Treatment

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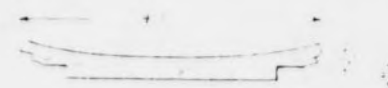
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Deck 1 - Treatment

Deck 1 - Treatment

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Figure 16

Deck 1 - Treatment
Deck 1 - Treatment
Deck 1 - Treatment

SPECIAL UNITS FOR THE NURSERY - EGT I

UNIT NO. 201-1/100

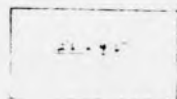
PLAN VIEW

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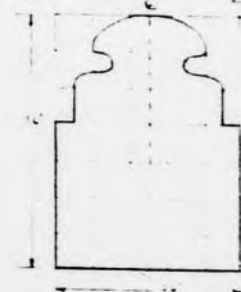
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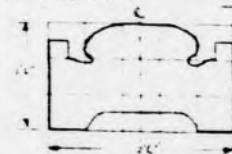
PLAN VIEW



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Figure 17

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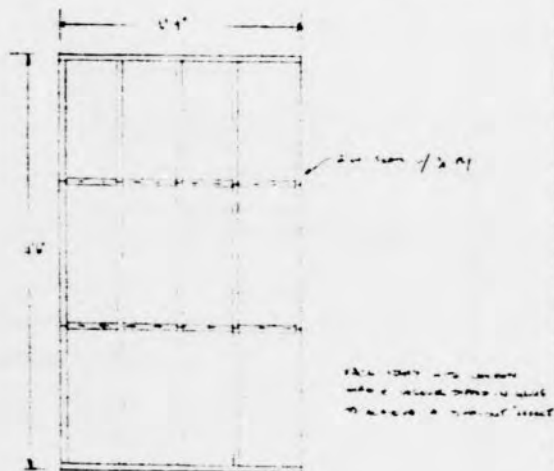
2nd Section - MAKE THREE

2nd Section - MAKE THREE

2nd Section - MAKE THREE

PLATFORM UNITS FOR UNDERGROUND HOME. ACTS II & III - continued -

UNITS-LEVELLED PROGRAM - ATTEMPT TO ELIMINATE ALL REPEATED CREDIT
WITH LONG-TERM COURSE. STAFF ELIMINATE AT
THE 115' POINTS - NOT JUST THE PERIPHERAL ONES.



FILE COPY - TO JAMES
WILLIAMSON - TO JAMES
WILLIAMSON - TO JAMES

Ex 346 2.5.12.2011

The first
 About 1902
 had a meeting to
 discuss the
 conditions
 of the
 and the other



LADDENS.

4-2



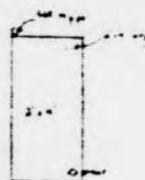
6-1-27

CAROLYN



سایه‌ها و سایه‌ها

المطبخ



2/2/2000 10:00 AM
2/2/2000 10:00 AM



6416 RECORDS - 5 generated
PLAT 2000 10/10/1994

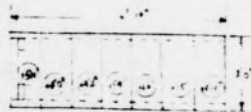
Figure 19

Peer Pan
11C-6, Sept. 1976
Sale 2-11C
George C. Nalla

STAIRS FOR HOME UNDER GROUND

PLAN VIEW:

INTERIOR



2' x 4' x 6' (approx. dimensions)

34 steps from 1st floor to 2nd floor
34 steps from 2nd floor to 3rd floor

SIDE ELEVATION



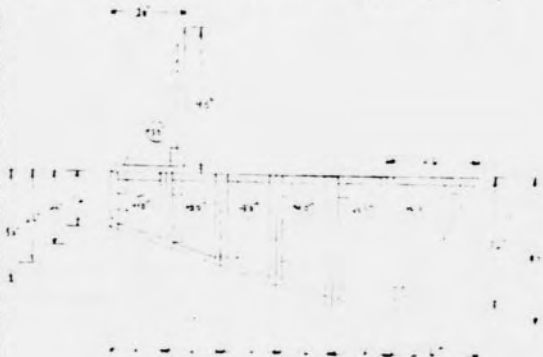
2' x 4' x 6' (approx. dimensions)
34 steps from 1st floor to 2nd floor
34 steps from 2nd floor to 3rd floor

34 steps from 1st floor to 2nd floor
34 steps from 2nd floor to 3rd floor

PLAN VIEW:

2' x 4' x 6' (approx. dimensions)

EXTERIOR



2' x 4' x 6' (approx. dimensions)



Figure 20

PLAN VIEW
2' x 4' x 6' (approx. dimensions)
34 steps from 1st floor to 2nd floor
34 steps from 2nd floor to 3rd floor
J. C. M. M. M.

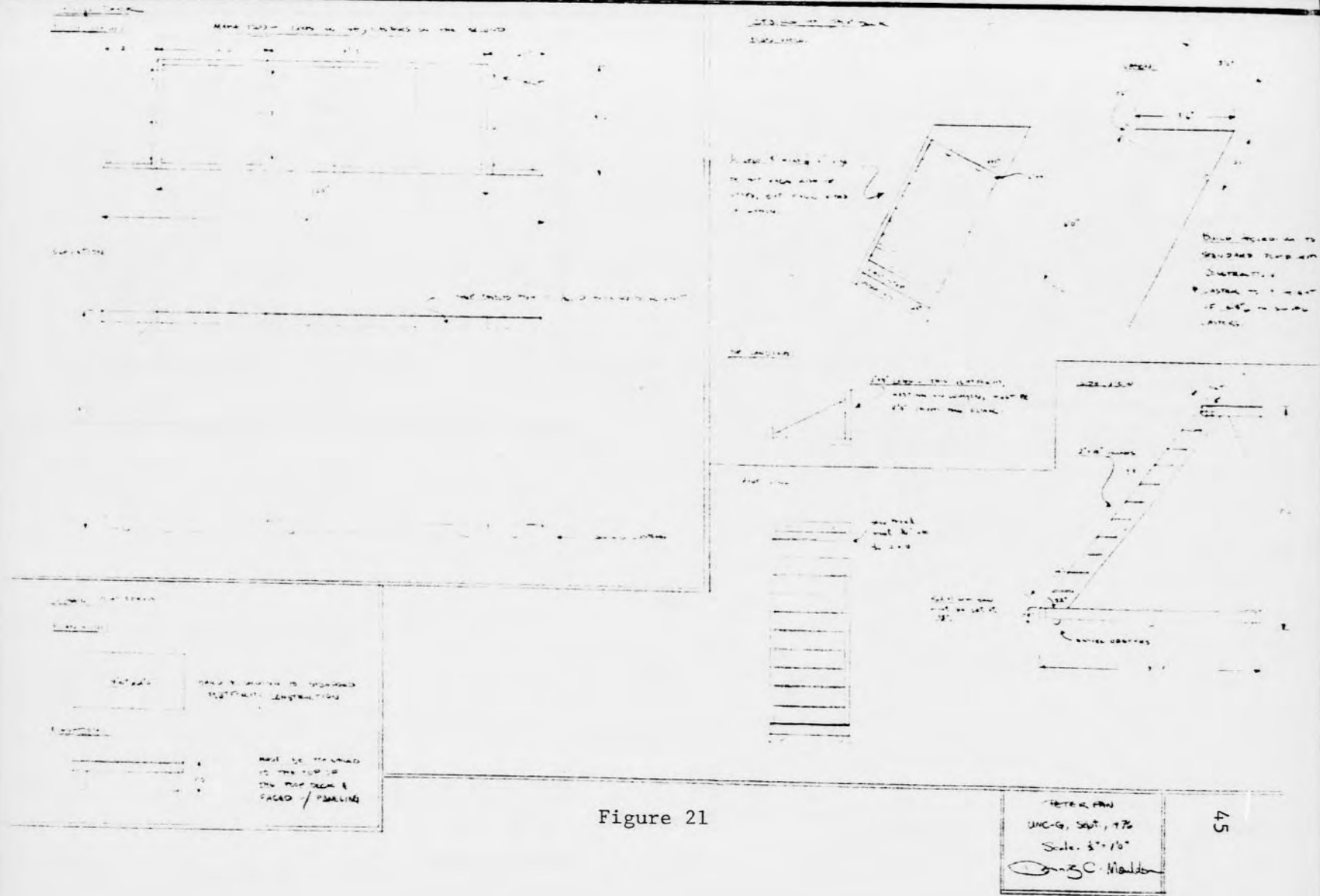


Figure 21

PETER PAN
UNC-6, Sept, 1976
Scale: 3/4" = 1'-0"
G. C. Moulton

1. HANDRAIL AND TRAP DOOR COVERING



1. HANDRAIL AND TRAP DOOR COVERING



Peter B. W.
JAN-9, 1911

Dennis Houston

Figure 22

GLUE UNIT



GLUE UNIT



TRY TO GET MORE ARTIFICIAL MOUNTING TO MATCH TO LOW-TRIPS

SYMBIONESE LITERATURE UNIT IS 4" THICKNESS THE COPY-
MUST BE GLUED TOGETHER & THEN SQUARED.
THICKNESS & GLUE WILL NOT COPY TO ADDS EXCEPT ONE
CHANGING THE COLOR
MOUNT BASES IN 12 x 2 x 3. PLY - THEN HOLD
BASES TO PLATFORM BOARD.



Diagram to
show the
base
relative.

Make sure to get through mounting
to platform the underlying smoke

Figure 23

INTERVIEW
JAN 9, Sept. 1976
Scale: 1" = 10"
JERRY C. MANDER

SKYLINE FOR ACT II & ACT I

cut from cardboard pieces & framed on back - Build & paint in three separate units - will require stationary movement system

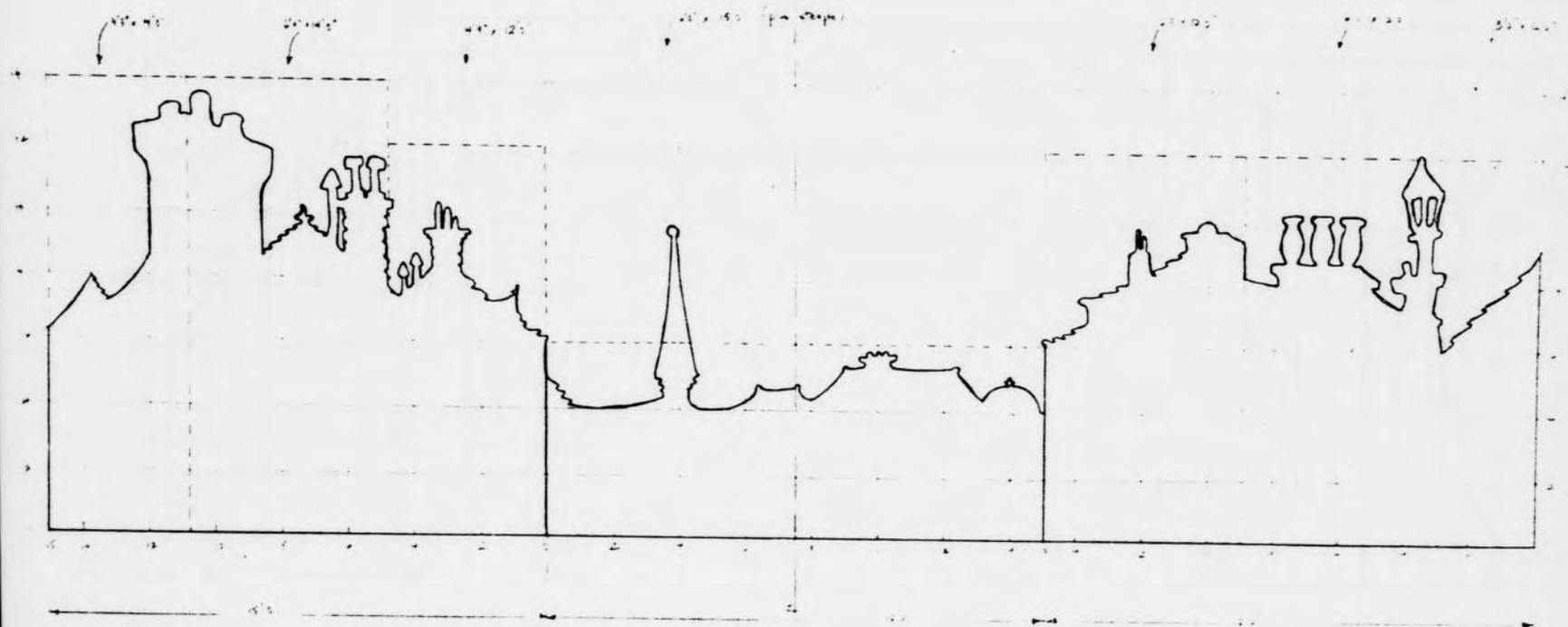


Figure 25

10-28-76
 10-29-76
 10-30-76
 10-31-76

FRONT ELEVATION OF THE OUTRIGS - See Rear Elevation for Framing - Facades covered w/ burlap cloth slipped in glue - See rendering for contours

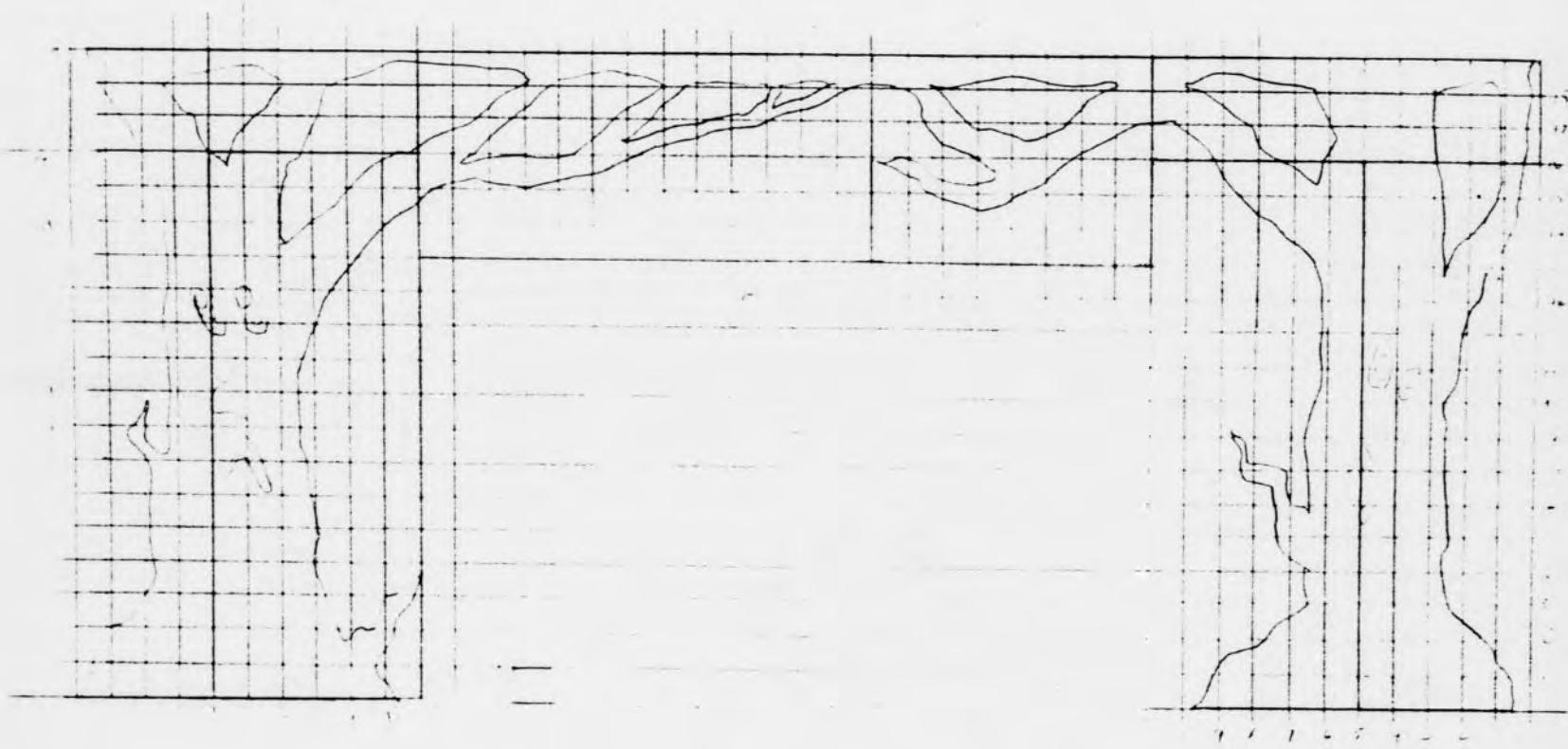


Figure 26

Scene Plan
UNC-9, Sept 1944
Scale 1/2" = 1'
Jung C. M. 1944

FRONT ELEVATIONS - THE PIRATE SHIP - CUT II

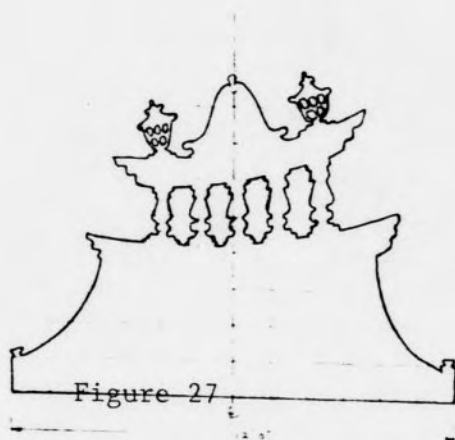
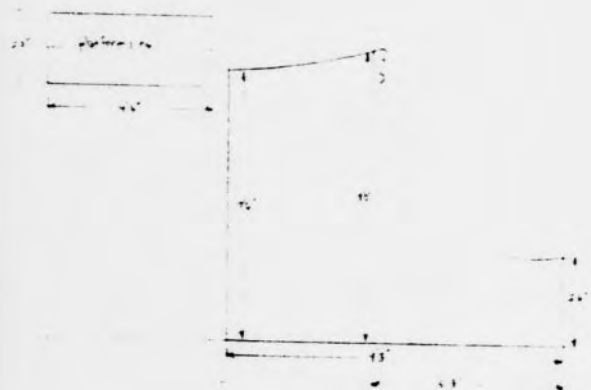
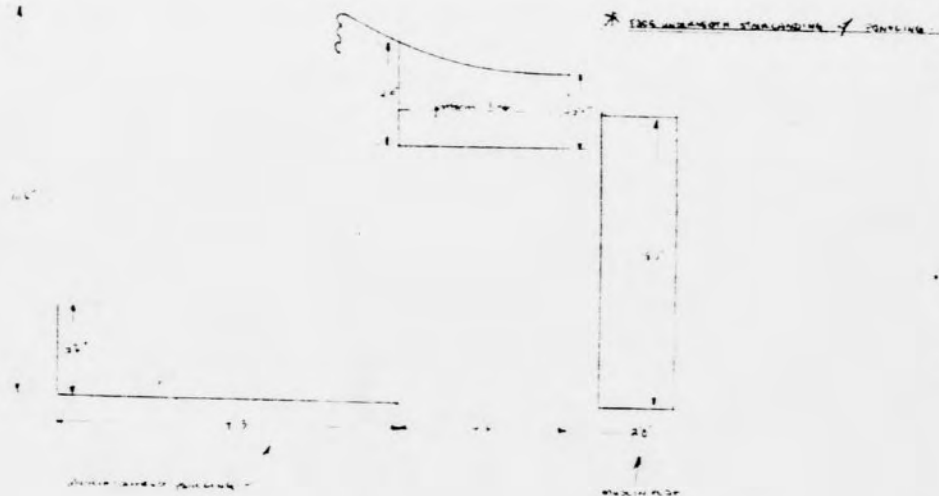
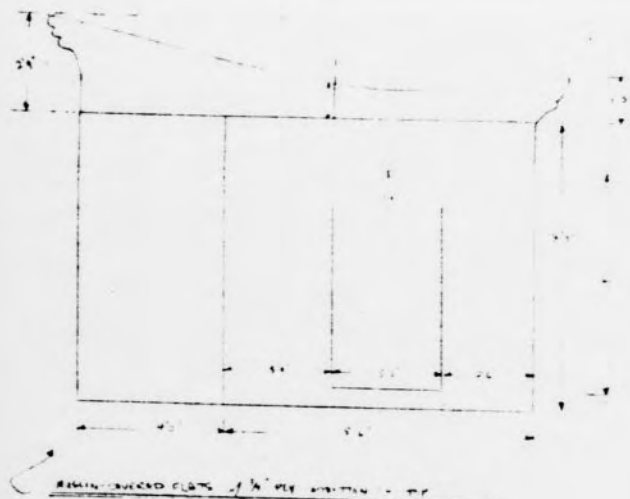


Figure 27

REMAINDER OF WALLS
Scale 1/2\"/>

REAR ELEVATIONS

10. 10. 1910.

10. 10. 1910.

10. 10. 1910.



Figure 28



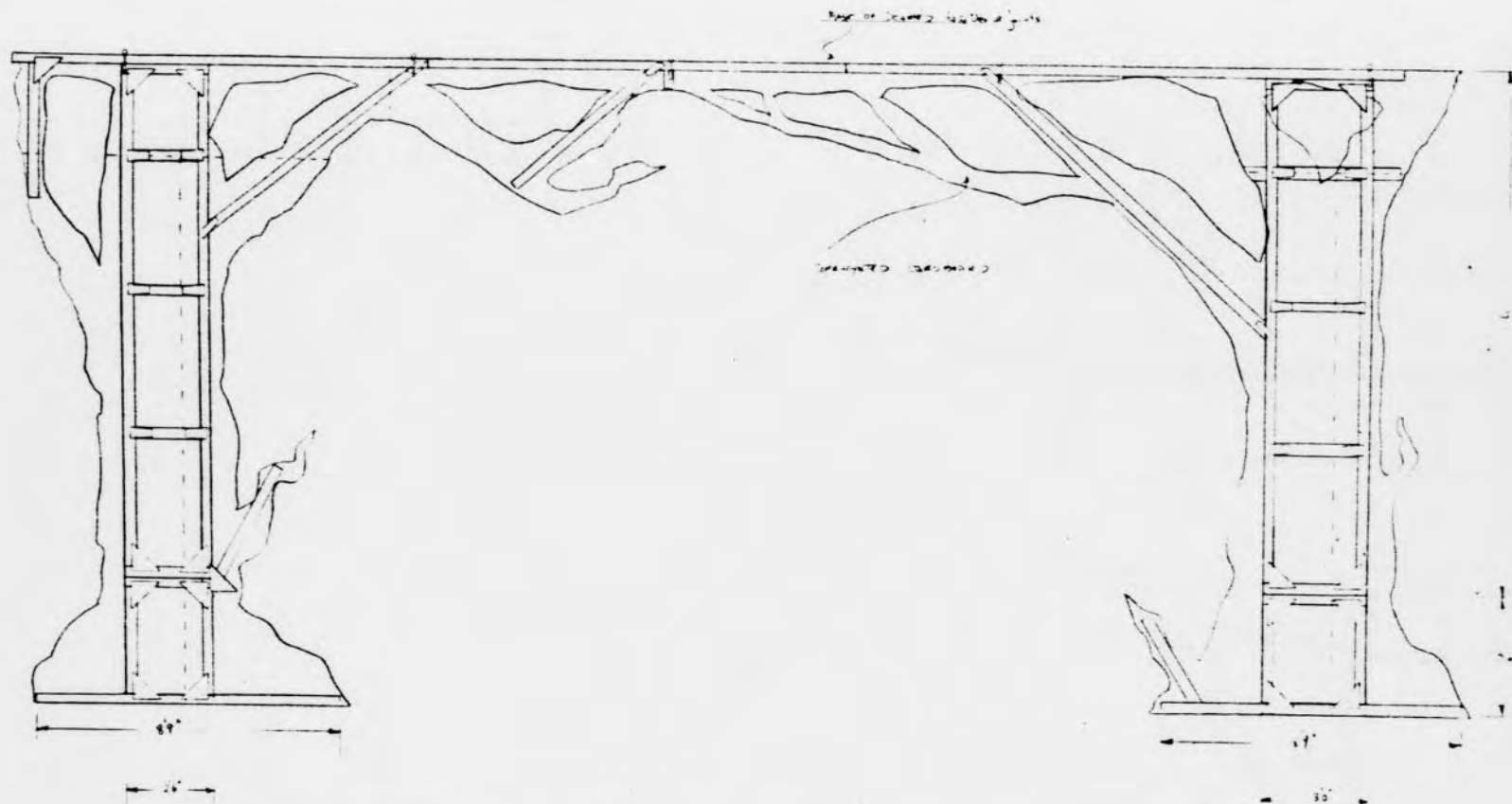
10. 10. 1910.
10. 10. 1910.
Scale 1/2" = 10'
J. C. Muller

REAR ELEVATION: Groundwork - Act I; Act II - Built in three separate units.



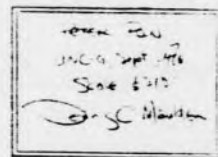
Figure 31

THREE PART
BUILT IN THE
SOUTH
Dennis M. M. M.



1. All construction over pieces can be added at
cardboard joints as necessary. Remember
that cardboard will help hold boards in place.

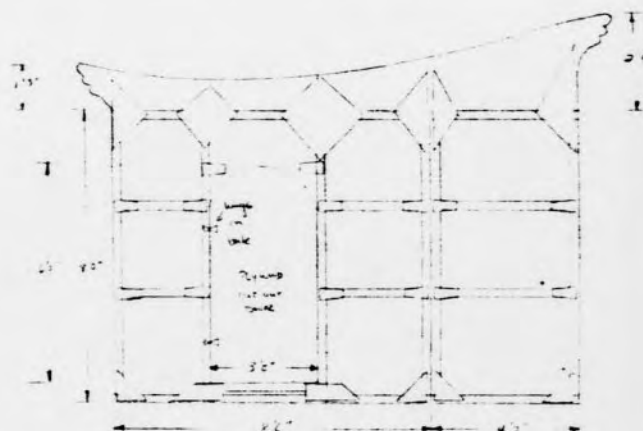
Figure 32





REAR ELEVATION

REAR ELEVATION



REAR ELEVATION

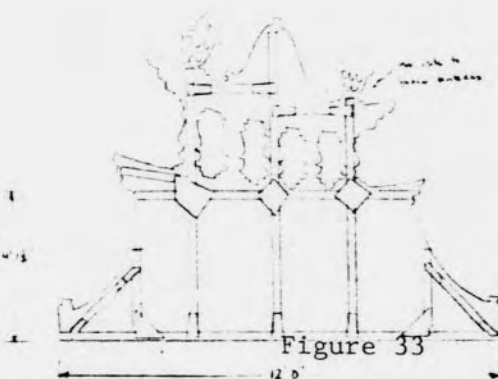
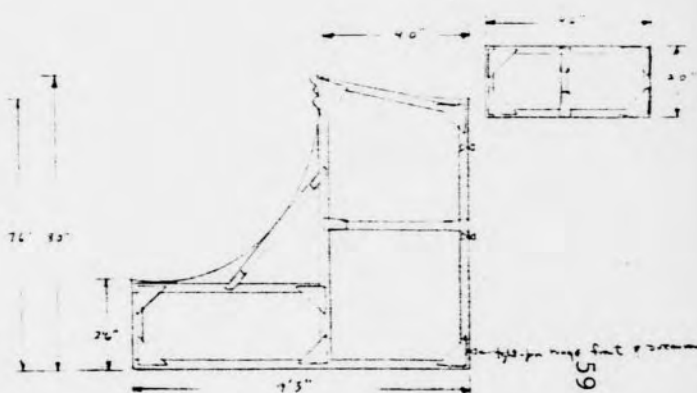


Figure 33

REAR ELEVATION

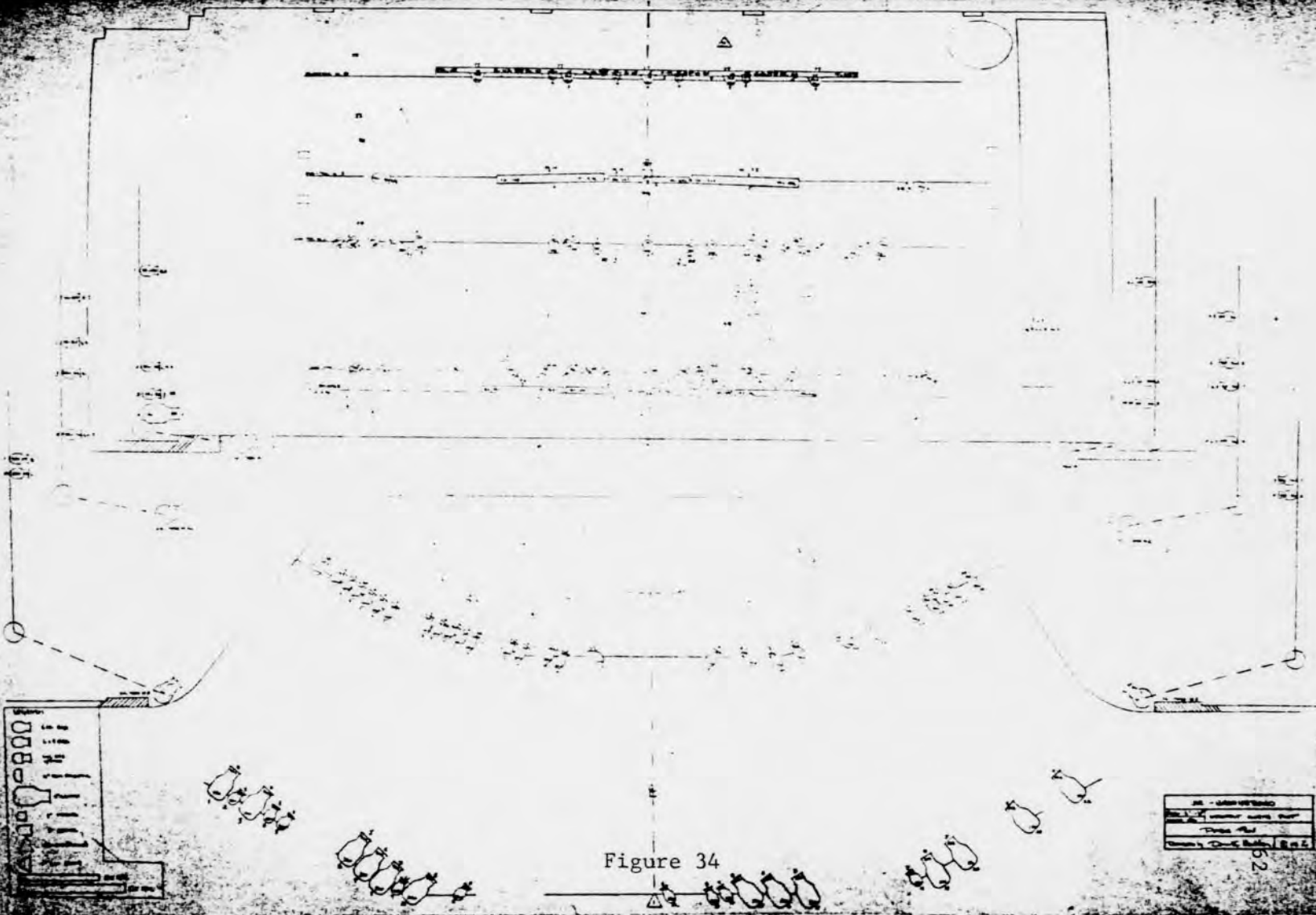


REAR ELEVATION

REAR ELEVATION
12-14, 15, 16
Scale 1/2" = 1'-0"
J. C. Moulton

LIGHTING

HANGING PLOT



INSTRUMENT SCHEDULE

TABLE I
Instrument Schedule

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
	2nd Bay						
1	8" Cannon	31	8		G	849	100
2	6 x 9 Cannon	31	6		I	849	750
3	8" Cannon	31	2		H	849	1000
4	6 x 6 Leko	31	4		A	849	750
5	6 x 6 Leko	20	10		B	849	750
6	8" Cannon	16	14		J	849	1000
7	8" Cannon	31	16		K	849	1000
8	8" Cannon	18	18		D	849	1000
9	6 x 6 Leko	20	20		C	849	750
10	8" Cannon	18	22		E	849	1000
11	6 x 9 Leko	17	24		F	849	750
12	6 x 6 Leko	32	1		A	842	750
13	6 x 6 Leko	21	3		B	842	750
14	6 x 6 Leko	21	5		C	842	750

15	8" Cannon	32	7		G	842	1000
16	8" Cannon	32	9		H	842	1000
17	8" Cannon	19	11		D	842	1000
18	6 x 9 Leko	19	19		I	842	750
19	8" Cannon	32	21		E	842	1000
20	8" Cannon	16	23		J	842	1000
21	8" Cannon	32	15		K	842	1000
22	8" Cannon	17	17		F	842	1000

1st Bay

1	6 x 6 Leko	11	40		AA	802	750
2	6 x 6 Leko	7	42		S	802	750
3	6 x 6 Leko	5	44	7	S	849	750
4	6 x 6 Leko	9	46	12	AA	849	750
5	6 x 6 Leko	13I	48		M	802	750
6	6 x 6 Leko	7	30		T	802	750
7	6 x 6 Leko	5	44	3	T	849	750
8	6 x 6 Leko	9	28		Y	849	750
9	6 x 6 Leko	13I	25		N	802	750

DATE	DESCRIPTION	AMOUNT	BALANCE	DATE	DESCRIPTION	AMOUNT	BALANCE
10/1	10/1	100.00	100.00	10/1	10/1	100.00	100.00
10/2	10/2	100.00	200.00	10/2	10/2	100.00	200.00
10/3	10/3	100.00	300.00	10/3	10/3	100.00	300.00
10/4	10/4	100.00	400.00	10/4	10/4	100.00	400.00
10/5	10/5	100.00	500.00	10/5	10/5	100.00	500.00
10/6	10/6	100.00	600.00	10/6	10/6	100.00	600.00
10/7	10/7	100.00	700.00	10/7	10/7	100.00	700.00
10/8	10/8	100.00	800.00	10/8	10/8	100.00	800.00
10/9	10/9	100.00	900.00	10/9	10/9	100.00	900.00
10/10	10/10	100.00	1000.00	10/10	10/10	100.00	1000.00
10/11	10/11	100.00	1100.00	10/11	10/11	100.00	1100.00
10/12	10/12	100.00	1200.00	10/12	10/12	100.00	1200.00
10/13	10/13	100.00	1300.00	10/13	10/13	100.00	1300.00
10/14	10/14	100.00	1400.00	10/14	10/14	100.00	1400.00
10/15	10/15	100.00	1500.00	10/15	10/15	100.00	1500.00
10/16	10/16	100.00	1600.00	10/16	10/16	100.00	1600.00
10/17	10/17	100.00	1700.00	10/17	10/17	100.00	1700.00
10/18	10/18	100.00	1800.00	10/18	10/18	100.00	1800.00
10/19	10/19	100.00	1900.00	10/19	10/19	100.00	1900.00
10/20	10/20	100.00	2000.00	10/20	10/20	100.00	2000.00
10/21	10/21	100.00	2100.00	10/21	10/21	100.00	2100.00
10/22	10/22	100.00	2200.00	10/22	10/22	100.00	2200.00
10/23	10/23	100.00	2300.00	10/23	10/23	100.00	2300.00
10/24	10/24	100.00	2400.00	10/24	10/24	100.00	2400.00
10/25	10/25	100.00	2500.00	10/25	10/25	100.00	2500.00
10/26	10/26	100.00	2600.00	10/26	10/26	100.00	2600.00
10/27	10/27	100.00	2700.00	10/27	10/27	100.00	2700.00
10/28	10/28	100.00	2800.00	10/28	10/28	100.00	2800.00
10/29	10/29	100.00	2900.00	10/29	10/29	100.00	2900.00
10/30	10/30	100.00	3000.00	10/30	10/30	100.00	3000.00
10/31	10/31	100.00	3100.00	10/31	10/31	100.00	3100.00

TOTAL

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
10	6 x 6 Leko	1	34	16	N	849	750
11	6 x 6 Leko	5	32		U	849	750
12	6 x 6 Leko	9	46	4	BB	849	750
13	6 x 6 Leko	11	47		V	802	750
14	6 x 6 Leko	8	36		V	849	750
15	6 x 6 Leko		38		O	802	750
16	6 x 6 Leko	1	34	10	O	849	750
17	6 x 6 Leko	4	26		L	842	750
18	6 x 6 Leko	3	27		P	849	750
19	6 x 6 Leko	2	33	21	M	842	750
20	6 x 6 Leko	6	31		S	842	750
21	6 x 6 Leko	2	33	19	N	842	750
22	6 x 6 Leko	40I	35		E	811	750
23	6 x 6 Leko	10	37		Y	842	750
24	6 x 6 Leko	6	39		T	842	750

25	6 x 6 Leko	6	41	U	842	750
26	6 x 6 Leko	10	29	AA	842	750
27	6 x 6 Leko	8	43	V	842	750
28	6 x 6 Leko	10	45	BB	842	750
	Bridge (1st Pipe)					
1	6' Strip	26	90	RS	863	900
			86	RS	863	900
		25	88	RS	821	900
			84	RS	821	900
2	6' Strip	25	90	ST	863	900
		26	86	ST	863	900
			88	ST	821	900
		25	84	ST	821	900
3	6' Strip	26	87	TU	863	900
			95	TU	863	900
		25	89	TU	821	900
			93	TU	821	900

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
4	8' Strip	25	87		U-V-W	863	900
		26	95		U-V-W	863	900
			89		U-V-W	821	900
		25	93		U-V-W	821	900
	Bridge (2nd Pipe)						
1	6" Fresnel	24	100		X	849	500
2	6 x 6 Leko	25	98		RS	837	750
3	6" Fresnel	37	82	13	S	811	500
4	6" Fresnel	13	81	12	DDEE	849	500
5	6" Fresnel	12I	92	10	AA+8'	802	500
6	6" Fresnel	11	94		BB	802	500
7	6" Fresnel	14	91		X	842	500
8	6 x 6 Leko	12I	83	1	Z+8'	842	750
9	6" Fresnel	14	91		CC	849	500
10	6" Fresnel	12I	92	5	AA+8'	842	500

11	6 x 6 Leko	39I	85		U	861	750
12	6" Fresnel	13	81	4	DDEE	842	500
13	6" Fresnel	37	82	3	V	811	500
14	6 x 6 Leko	15	97		W-V	837	750
15	6" Fresnel	14	99		C-C	842	500
	2nd Electric						
1	10" Beam Proj.	22	66		T-V	861	750
2	10" Beam Proj.	22	66		Y-T	861	750
3	10" Beam Proj.	22	66		U-V	861	750
4	6 x 6 Leko	37I	68		X-Y	854	750
5	8" Fresnel	23	70		R	813	1000
6	8" Fresnel	30	76		S	843	1000
7	6" Fresnel	27	78		DD	811	500
8	6" Fresnel	24I	80		DD+8'	869	500
9	8" Fresnel	30	79		T	843	1000
10	6" Fresnel	24I	80		EE+8'	869	500
11	8" Fresnel	30	79		U	843	1000
12	8" Fresnel	27	77		U-N	811	1000

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
13	8" Fresnel	27	77		BB	811	1000
14	8" Fresnel	27	65		T-S	811	1000
15	8" Fresnel	27	65		AA-Y	811	1000
16	6 x 6 Leko	27I	68		CCBB	854	750
17	8" Fresnel	23	70		W	813	1000
	3rd Electric						
1	6 x 6 Leko	24	104		GG	861	750
2	8' Strip	36	108		HHII	863	750
		36	108		HHII	863	750
		35	102		HHII	821	750
		35	102		HHII	821	750
3	6 x 6 Leko	40	110		JJ	N/C	750 GOBO
4	6' Strip	36	108		HHII	863	450
		36	108		HHII	863	450
		35	102		HHII	821	450
		35	102		HHII	821	450

5	8' Strip	36	108		HHII	863	750
		36	108		HHII	863	750
		34	102		HHII	821	750
		34	102		HHII	821	750
6	6 x 6 Leko	24	114		GG	861	750
	4th Electric						
1	10" Scoop	28	101	3	JJ	863	500
2	6" Fresnel	28I	105	4	JJ	N/C	500
3	10" Scoop	28	101	1	JJ	863	500
4	6" Fresnel	28I	105	2	JJ	N/C	500
5	10" Scoop	28	107		JJ	863	500
6	6" Fresnel	28I	115	8	JJ	N/C	500
7	10" Scoop	28	109	9	JJ	863	500
8	6" Fresnel	28I	115	6	JJ	N/C	500
9	10" Scoop	28	109	7	JJ	863	500
	Floor Mount 6' Strip						
1	6' Strip	34	156		JJ	863	900
		34	160		JJ	863	900

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
2	6' Strip	33	154		JJ	821	900
		33	158		JJ	821	900
		34	156		JJ	863	900
		34	160		JJ	863	900
		33	154		JJ	821	900
3	6' Strip	33	158		JJ	821	900
		34	153		JJ	863	900
		34	157		JJ	863	900
		33	155		JJ	821	900
		33	159		JJ	821	900
4	6' Strip	34	153		JJ	863	900
		34	157		JJ	863	900
		33	155		JJ	821	900
		33	159		JJ	821	900

5	6' Strip	34	153	JJ	863	900
		34	157	JJ	863	900
		33	155	JJ	821	900
		33	159	JJ	821	900
Trees						
SR 1						
1	6 x 6 Leko	29	50	M-N	874	750
2	6 x 6 Leko	29	52	L-M-N	863	750
3	6 x 6 Leko	38	54	AA-Y+5'	805	750
4	8" Cannon	29	56	V	850	1000
SR 2						
1	6 x 6 Leko	39II	60	H-T+8'	854	750
2	6 x 6 Leko	38I	58	G-H+8'	863	750
3	6 x 6 Leko	7	64	U	802	750
4	6 x 6 Leko	12	62	G-H-I	874	750
SR 3						
1	6 x 6 Leko	1	124	M	849	750
2	6 x 6 Leko	3	122	L	849	750

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	WATTAGE
	SL 1						
1	6 x 6 Leko	29	49		N-O	837	750
2	6 x 6 Leko	29	51		N-O-P	863	750
3	6 x 6 Leko	38	53		AABB+5'	805	750
	SL 2						
1	6 x 6 Leko	39II	61		K-J	843	750
2	6 x 6 Leko	38I	59		F	863	750
3	6 x 6 Leko	12	57		F-K-J	863	750
4	6 x 6 Leko	12	55		F-K-J	837	750
	SL 3						
1	6 x 6 Leko	2	123		0	842	750
2	6 x 6 Leko	4	121		P	842	750

	SPECIALS					REMARKS	
1	2nd Bay				Whole Stage		Operated like Follow Spot
2	6" Fresnel	33I	151		C-D	N/C	Tink's Chamber
4	PARS	23I	152 149	Lamp Wheel	UP	Color Wheel	Fireplace 500W
5	Twinkle Lights						On Dimmer
6	Twinkle Lights						On Dimmer
7	6" Fresnel	22I			Through 869 Trap Door		Mounted in Rehearsal Hall
8	Night Light						Control Separately
9	Night Light						Control Separately
10	Wall Sconce	BS	HH				75W (Mounted on Fireplace)
11	Fire Logs	BS	HH				300W
12	Jar w/Lights	BS	HH				30W
13	Wall Sconce	BS	HH				75W
14	Night Light	BS	HH				Control Separately

TABLE I-CONTINUED

NO.	INSTRUMENTATION	DIMMER	CIRCUIT	GANGED WITH	FOCUS	COLOR	REMARKS
15	Ship Lantern	BS	HH				45W
16	Ship Lantern	BS	HH				45W
17	Moon	BS	HH		JJ		60W

SWITCHBOARD SET-UP CHART

TABLE II
SWITCHBOARD SET-UP CHART

DIMMER CKTS	LOCATION	INST #	INSTRUMENTATION	WATTS	FOCUS	COLOR
1 34	1st Bay	10	6 x 6 Leko	750	N	849
34	1st Bay	16	6 x 6 Leko	750	O	849
124	SRT 3	1	6 x 6 Leko	750	M	849
2 33	1st Bay	21	6 x 6 Leko	750	N	842
33	1st Bay	19	6 x 6 Leko	750	M	842
123	SLT 3	1	6 x 6 Leko	750	O	842
3 27	1st Bay	18	6 x 6 Leko	750	P	849
122	SRT 3	2	6 x 6 Leko	750	L	849
4 26	1st Bay	17	6 x 6 Leko	750	L	842
121	SLT 3	2	6 x 6 Leko	750	P	842
5 44	1st Bay	3	6 x 6 Leko	750	S	849
44	1st Bay	7	6 x 6 Leko	750	T	849
32	1st Bay	11	6 x 6 Leko	750	U	849
6 31	1st Bay	20	6 x 6 Leko	750	S	842
39	1st Bay	24	6 x 6 Leko	750	T	842

	41	1st Bay	25	6 x 6 Leko	750	U	842
7	42	1st Bay	2	6 x 6 Leko	750	S	802
	30	1st Bay	6	6 x 6 Leko	750	T	802
	64	SRT 2	3	6 x 6 Leko	750	U	802
8	36	1st Bay	14	6 x 6 Leko	750	V	849
	43	1st Bay	27	6 x 6 Leko	750	V	842
9	28	1st Bay	8	6 x 6 Leko	750	Y	849
	46	1st Bay	4	6 x 6 Leko	750	AA	849
	46	1st Bay	12	6 x 6 Leko	750	BB	849
10	37	1st Bay	23	6 x 6 Leko	750	Y	842
	29	1st Bay	26	6 x 6 Leko	750	AA	842
	45	1st Bay	28	6 x 6 Leko	750	BB	842
11	40	1st Bay	1	6 x 6 Leko	750	Y	802
	47	1st Bay	13	6 x 6 Leko	750	AA	802
	94	Bridge	6	6" Fresnel	500	BB	802
12	57	SLT 2	3	6 x 6 Leko	750	F-K-J	863
	55	SLT 2	4	6 x 6 Leko	750	F-K-J	837
	62	SRT 2	4	6 x 6 Leko	750	G-H-I	874

TABLE II-CONTINUED

DIMMER CKTS	LOCATION	INST #	INSTRUMENTATION	WATTS	FOCUS	COLOR
13 81	Bridge	4	6" Fresnel	500	DDEE	849
81	Bridge	12	6" Fresnel	500	DDEE	842
14 100	Bridge	1	6" Fresnel	500	X	849
16	Bridge	7	6" Fresnel	500	X	842
91	Bridge	9	6" Fresnel	500	CC	842
99	Bridge	15	6" Fresnel	500	CC	842
15 98	Bridge	2	6 x 6 Leko	750	R-S	837
97	Bridge	14	6 x 6 Leko	750	W-V	837
16 14	2nd Bay	6	8" Cannon	1KW	J	849
23	2nd Bay	20	8" Cannon	1KW	J	842
17 24	2nd Bay	11	8" Cannon	1KW	F	849
17	2nd Bay	22	8" Cannon	1KW	F	842
18 18	2nd Bay	8	8" Cannon	1KW	D	849
22	2nd Ba	10	8" Cannon	1KW	E	849
19 11	2nd Bay	17	8" Cannon	1KW	D	842

	21	2nd Bay	19	8" Cannon	1KW	E	842
20	10	2nd Bay	5	6 x 6 Leko	750	B	849
	20	2nd Bay	9	6 x 6 Leko	750	C	849
21	3	2nd Bay	13	6 x 6 Leko	750	B	842
	5	2nd Bay	14	6 x 6 Leko	750	C	842
22	66	2nd Elec.	1	10" Beam Proj.	750	T,V	861
	66	2nd Elec.	2	10" Beam Proj.	750	YT	861
	66	2nd Elec.	3	10" Beam Proj.	750	U,V	861
23	70	2nd Elec.	5	8" Fresnel	1KW	R	813
	70	2nd Elec.	17	8" Fresnel	1KW	W	813
24	104	3rd Elec.	1	6 x 6 Leko	750	GG	861
	114	3rd Elec.	6	6 x 6 Leko	750	GG	861
25	88	Bridge (1st Pipe)	1	6' Strips	900	R.S.	821
	84	Bridge (1st Pipe)	2	6' Strips	900	R.S.	821
	89	Bridge (1st Pipe)	3	6' Strips	900	821	
	93	Bridge (1st Pipe)	4	6' Strips	900	R.S.	821
26	90	Bridge (1st Pipe)	1	6' Strips	900	R.S.	863
	86	Bridge (1st Pipe)	2	6' Strips	900	R.S.	863

TABLE II-CONTINUED

DIMMER CKTS		LOCATION	INST #	INSTRUMENTATION	WATTS	FOCUS	COLOR
	87	Bridge (1st Pipe)	3	6' Strips	900	R.S.	863
	95	Bridge (1st Pipe)	4	6' Strips	900	R.S.	863
27	77	2nd Elec.	12	8" Fresnel	1KW	U,N	811
	77	2nd Elec.	13	8" Fresnel	1KW	BB	811
	65	2nd Elec.	14	8" Fresnel	1KW	T,S	811
	65	2nd Elec.	15	8" Fresnel	1KW	AA,Y	811
28	101	4th Elec.	1	12" Scoop	500	JJ	863
	101	4th Elec.	3	12" Scoop	500	JJ	863
	107	4th Elec.	5	12" Scoop	500	JJ	863
	109	4th Elec.	7	12" Scoop	500	JJ	863
	109	4th Elec.	9	12" Scoop	500	JJ	863
29	49	SLT 1	1	6 x 6 Leko	750	N-O	837
	51	SLT 1	2	6 x 6 Leko	750	N-O-P	863
	50	SRT 1	1	6 x 6 Leko	750	M-N	874
	52	SRT 1	2	6 x 6 Leko	750	L-M-N	863

30	76	2nd Elec.	6	8" Fresnel	1KW	S	843
	79	2nd Elec.	9	8" Fresnel	1KW	T	843
	79	2nd Elec.	11	8" Fresnel	1KW	U	843
31	8	2nd Bay	1	8" Cannon	1KW	G	849
	2	2nd Bay	3	8" Cannon	1KW	H	849
	6	2nd Bay	2	6 x 9 Leko	750	I	849
	4	2nd Bay	4	6 x 6 Leko	750	A	849
	16	2nd Bay	7	8" Cannon	1KW	K	849
32	7	2nd Bay	15	8" Cannon	1KW	G	842
	9	2nd Bay	16	8" Cannon	1KW	H	842
	19	2nd Bay	18	6 x 9 Leko	750	I	842
	1	2nd Bay	12	6 x 6 Leko	750	A	842
	15	2nd Bay	21	8" Cannon	1KW	K	842
33	154/158	Floor Mount U.S. Cyc	1	6' Strip	900	JJ	821
	154/158	"	2	6' Strip	900	JJ	821
	155/159	"	3	6' Strip	900	JJ	821
	155/159	"	4	6' Strip	900	JJ	821
	155/159	"	5	6' Strip	900	JJ	821

TABLE II-CONTINUED

DIMMER CKTS		LOCATION	INST #	INSTRUMENTATION	WATTS	FOCUS	COLOR
34	156/160	Floor Mount U.S. Cyc	1	6' Strip	900	JJ	863
	156/160	"	2	6' Strip	900	JJ	863
	153/157	"	3	6' Strip	900	JJ	863
	153/157	"	4	6' Strip	900	JJ	863
	153/157	"	5	6' Strip	900	JJ	863
35	102	3rd Elec.	4	6' Strips	450	HH-II	821
	102	3rd Elec.	2	8' Strip	750	HH-II	821
	102	3rd Elec.	5	8' Strip	750	HH-II	821
36	108	3rd Elec.	4	6' Strip	450	HHII	863
	108	3rd Elec.	2	8' Strip	750	HHII	863
	108	3rd Elec.	5	8' Strip	750	HHII	863
37	82	Bridge	3	6" Fresnel	500	S	811
	82	Bridge	13	6" Fresnel	500	V	
38	54	SRT 1	3	6 x 6 Leko	750	YAA	805
	53	SLT 1	3	6 x 6 Leko	750	AABB	805

39	56	SRT 1	4	8" Cannon	1KW	V	850
40	110	3rd Elec.	3	6 x 6 Leko	750	JJ	750

LIGHT PLOT

TABLE III

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 1

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 2

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: Curtain opens after HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Blackout

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 3Preset: X * Y Independent: Add: Subtract Count 4NOTES: Wall Sconces at (5) HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Fireplace at (10)

1. D.C. 849 (NMO)	4	29. I-Trap Special	
2. D.C. 842 (MNO)	4	23. Door Back Sp.	6
3. D. L.&R. 849 (LP)	4	23I. Fire Special	
4. D.L.&R. 842 (LP)	4	24. High Side 861	
5. S T U 849	4	24I. Green Pirate Down	
6. STU 842	4	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)	6	27. S.L. Key 811	8
9. Y AA BB 849 C.	4	28. Cyc. Blue-Top	7
10. Y AA BB 842	4	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	4	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	8	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 4

Preset: X Y Independent: Add: * Subtract Count 1

NOTES: Sight Cue: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Mrs. Darling

1. D.C. 849 (NMO)	9	29. I-Trap Special	
2. D.C. 842 (MNO)	9	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	7	23I. Fire Special	
4. D.L.&R. 842 (LP)	7	24. High Side 861	
5. S T U 849	7	24I. Green Pirate Down	
6. STU 842	8	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)	9	27. S.L. Key 811	10
9. Y AA BB 849 C.	9	28. Cyc. Blue-Top	
10. Y AA BB 842	9	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	8	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 5

Preset: X Y Independent: Add: * Subtract Count 2

NOTES: As Father comes through door HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP) 7	23I. Fire Special
4. D.L.&R. 842 (LP) 8	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy) 7	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top 7
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 7

Preset: X__ Y__ Independent: Add:__ Subtract* Count 4

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	5	29. I-Trap Special
2. D.C. 842 (MNO)	6	23. Door Back Sp.
3. D. L.&R. 849 (LP)	4	23I. Fire Special
4. D.L.&R. 842 (LP)	5	24. High Side 861
5. S T U 349	5	24I. Green Pirate Down
6. STU 842	6	25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)		27. S.L. Key 811
9. Y AA BB 849 C.	5	28. Cyc. Blue-Top
10. Y AA BB 842	6	29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.		31. G,H,I,A,K 849
13. DD EE U.C.	5	32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)		34. Blue Cyc Bottom
17. F (Lift S.L.)		35. Drop Wash Red
18. D E 849 Lift		36. Drop Wash Blue
19. D E 842		37. Bed Down Specials
20. B C 849 Lift		37I. High Diag. 854
21. B C 842		38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.)
39II. Indian Sidelight		39. Shadow Special
40. Sky Special		39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 8

Preset: X Y Independent: Add: * Subtract Count 3

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	9	29. I-Trap Special
2. D.C. 842 (MNO)	9	23. Door Back Sp.
3. D. L.&R. 849 (LP)	7	23I. Fire Special
4. D.L.&R. 842 (LP)	7	24. High Side 861
5. S T U 849	7	24I. Green Pirate Down
6. STU 842	8	25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)	9	27. S.L. Key 811
9. Y AA BB 849 C.	9	28. Cyc. Blue-Top
10. Y AA BB 842	9	29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.		31. G,H,I,A,K 849
13. DD EE U.C.	8	32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)		34. Blue Cyc Bottom
17. F (Lift S.L.)		35. Drop Wash Red
18. D E 849 Lift		36. Drop Wash Blue
19. D E 842		37. Bed Down Specials
20. B C 849 Lift		37I. High Diag. 854
21. B C 842		38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.)
39II. Indian Sidelight		39. Shadow Special
40. Sky Special		39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 9a

Preset: X Y Independent: Add: * Subtract Count 1
 NOTES: Nightlight special is simultaneous with dimmer. HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT WENDY

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips 2
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials 2 $\frac{1}{2}$
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 9bPreset: X__Y__ Independent: Add: * Subtract__ Count 1NOTES: Nightlight special is HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
simultaneous with dimmer. JOHN

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips 3
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials $3\frac{1}{2}$
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 9c

Preset: X Y Independent: Add: * Subtract Count 1

NOTES: Nightlight special is simultaneous with dimmer. HOUSE LIGHTS: FULL 1/2 OUT MICHAEL

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips 4
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials 5
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 10

Preset: X Y* Independent: Add: Subtract Count 1
 NOTES Sight cue: Mrs. Darling HOUSE LIGHTS: FULL 1/2 OUT
 X-Fade X & Y Sconces off with dimmer.

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	3	23. Door Back Sp.	4
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	3	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	3	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	4
8. V (Wendy)		27. S.L. Key 811	5
9. Y AA BB 849 C.	3	28. Cyc. Blue-Top	6
10. Y AA BB 842	3	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	3	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	9	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 11

Preset: X Y Independent: Add: Subtract Count 3 (total)

NOTES: 3 Nightlights blink HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
one after the other.

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 12

Preset: X Y Independent: Add: Subtract * Count 1

NOTES: Nightlights go out HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
and:

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials 0
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 13

Preset: X__Y__ Independent: Add:* Subtract__ Count__

NOTES: Laser--Start from window. HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 14

Preset: X__ Y__ Independent: Add: * Subtract__ Count 2

NOTES: As window opens and HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Peter flies in:

1. D.C. 849 (NMO)		29. I-Trap Special
2. D.C. 842 (MNO)		23. Door Back Sp.
3. D. L.&R. 849 (LP)		23I. Fire Special
4. D.L.&R. 842 (LP)		24. High Side 861
5. S T U 849	4	24I. Green Pirate Down
6. STU 842	4	25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)	4	27. S.L. Key 811
9. Y AA BB 849 C.	4	28. Cyc. Blue-Top
10. Y AA BB 842	4	29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.		31. G,H,I,A,K 849
13. DD EE U.C.		32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)		34. Blue Cyc Bottom
17. F (Lift S.L.)		35. Drop Wash Red
18. D E 849 Lift		36. Drop Wash Blue
19. D E 842		37. Bed Down Specials
20. B C 849 Lift		37I. High Diag. 854
21. B C 842		38. Flying Specials
22. Blue Window Key	10	38I. Blue Side Light (H.U.)
39II. Indian Sidelight		39. Shadow Special
40. Sky Special		39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 15a,b

Preset: X Y Independent: Add: * Subtract Count

NOTES: a. Jug blinks on & off HOUSE LIGHTS: FULL ½ OUT
b. Laser moves to toybox

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 16Preset: X__ Y__ Independent: Add: * Subtract__ Count 3NOTES: As Wendy wakes HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special
2. D.C. 842 (MNO)		23. Door Back Sp.
3. D. L.&R. 849 (LP)		23I. Fire Special
4. D.L.&R. 842 (LP)		24. High Side 861
5. S T U 849		24I. Green Pirate Down
6. STU 842		25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)	4 $\frac{1}{2}$	27. S.L. Key 811
9. Y AA BB 849 C.		28. Cyc. Blue-Top
10. Y AA BB 842	5	29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.		31. G,H,I,A,K 849
13. DD EE U.C.		32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)		34. Blue Cyc Bottom
17. F (Lift S.L.)		35. Drop Wash Red
18. D E 849 Lift		36. Drop Wash Blue
19. D E 842		37. Bed Down Specials
20. B C 849 Lift		37I. High Diag. 854
21. B C 842		38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.)
39II. Indian Sidelight		39. Shadow Special
40. Sky Special		39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 17

Preset: X* Y Independent: Add: Subtract Count 1
 NOTES: Sconces at (5) and HOUSE LIGHTS: FULL 1/2 OUT
 dimmer simultaneously on cue from Wendy

1. D.C. 849 (NMO)	9	29. I-Trap Special	
2. D.C. 842 (MNO)	9	23. Door Back Sp.	4
3. D. L.&R. 849 (LP)	6	23I. Fire Special	
4. D.L.&R. 842 (LP)	7	24. High Side 861	
5. S T U 849	7	24I. Green Pirate Down	
6. STU 842	8	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	4
8. V (Wendy)	9	27. S.L. Key 811	9
9. Y AA BB 849 C.	9	28. Cyc. Blue-Top	7
10. Y AA BB 842	9	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 18a,b

Preset: X Y Independent: Add: * Subtract Count 3

NOTES: AS PETER POSES:

a. Special goes up HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

b. Special to Black

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special 9
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 19

Preset: X Y* Independent: Add: Subtract Count Sight Cue
 NOTES: X-Fade X & Y (flicks HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 on sight cue, ends on board X--Sconces, accordingly.

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	3	23. Door Back Sp.	4
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	3	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	3	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	4
8. V (Wendy)	3	27. S.L. Key 811	5
9. Y AA BB 849 C.	3	28. Cyc. Blue-Top	10
10. Y AA BB 842	3	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	3	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 20

Preset: X__Y__ Independent: Add: * Subtract__ Count__

NOTES: Laser moves from toy- HOUSE LIGHTS: FULL ½ OUT
box to clock and lands.

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 20a

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: **JUG SPECIAL** blinks HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 20b

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: JUG SPECIAL blinks HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 21Preset: X__ Y* Independent: Add:__ Subtract__ Count 1NOTES: X-Fade X & Y--sight cue HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	3	23. Door Back Sp.	4
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	3	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	3	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	4
8. V (Wendy)	3	27. S.L. Key 811	5
9. Y AA BB 849 C.	3	28. Cyc. Blue-Top	6
10. Y AA BB 842	3	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 22

Preset: X* Y Independent: Add: Subtract Count 5
 NOTES: As HOUSE moves, HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 MOON comes on.

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	2 $\frac{1}{2}$	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	2 $\frac{1}{2}$	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	2 $\frac{1}{2}$	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	10
8. V (Wendy)		27. S.L. Key 811	9
9. Y AA BB 849 C.		28. Cyc. Blue-Top	10
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	4
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	3	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	5
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	6
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	6
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 23Preset: X__ Y__ Independent: Add:__ Subtract* Count 3NOTES: FADE TO BLACK HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbell Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 24a

Preset: X * Y Independent: Add: Subtract Count 6
 NOTES: After curtain and lift HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 are up (Twinkle lights ON)

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861 10
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips 6
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. I Cyc. Blue-Top *Cyc White 8 $\frac{1}{2}$
10. Y AA BB 842	29. D.S. Side (Nev. L) 4
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt. 4	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbell Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red 8
18. D E 849 Lift	36. Drop Wash Blue 7
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 24b

Preset: X Y Independent: Add: * Subtract Count 4
 NOTES: As Slightly appears HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	5	29. I-Trap Special	
2. D.C. 842 (MNO)	6	23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849	5	24I. Green Pirate Down	
6. STU 842	6	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	9
12. Lift Sd. Lt.		31. G,H,I,A,K 849	5
13. DD EE U.C.		32. G,H,I,A,K 842	6
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)	6	34. Blue Cyc Bottom	
17. F (Lift S.L.)	5	35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 24c

Preset: X Y Independent: Add: * Subtract Count 3

NOTES: As they dance HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special	
2. D.C. 842 (MNO)	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	23I. Fire Special	
4. D.L.&R. 842 (LP)	24. High Side 861	
5. S T U 849	24I. Green Pirate Down	
6. STU 842	25. Red D.S. Strips	
7. STU 802	26. Blue D.S. Strips	
8. V (Wendy)	27. S.L. Key 811	
9. Y AA BB 849 C.	28. Cyc. Blue-Top	
10. Y AA BB 842	29. D.S. Side (Nev. L)	4
11. Y AA BB 802	30. Backlight 843	6
12. Lift Sd. Lt.	31. G,H,I,A,K 849	3
13. DD EE U.C.	32. G,H,I,A,K 842	3
14. X CC (L&RC.)	33. Red Cyc Bottom	
15. D.S. High Side 837	33I. Tinkerbell Special	
16. J (Lift U.C.)	34. Blue Cyc Bottom	
17. F (Lift S.L.)	35. Drop Wash Red	
18. D E 849 Lift	36. Drop Wash Blue	
19. D E 842	37. Bed Down Specials	
20. B C 849 Lift	37I. High Diag. 854	5
21. B C 842	38. Flying Specials	
22. Blue Window Key	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight	39. Shadow Special	
40. Sky Special	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 25

Preset: X__ Y__ Independent: Add: * Subtract__ Count 4

NOTES: As Hook enters HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO) 2	29. I-Trap Special
2. D.C. 842 (MNO) 3	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips 2
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843 8
12. Lift Sd. Lt. 9	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837 $7\frac{1}{2}$	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 26

Preset: X__ Y__ Independent: Add: * Subtract__ Count 2

NOTES: As Hook moves toward HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
mushroom

1. D.C. 849 (NMO)	4	29. I-Trap Special
2. D.C. 842 (MNO)	5	23. Door Back Sp.
3. D. L.&R. 849 (LP)		23I. Fire Special
4. D.L.&R. 842 (LP)		24. High Side 861
5. S T U 849	4	24I. Green Pirate Down
6. STU 842	5	25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)		27. S.L. Key 811
9. Y AA BB 849 C.		28. Cyc. Blue-Top
10. Y AA BB 842		29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.		31. G,H,I,A,K 849
13. DD EE U.C.		32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)	6	34. Blue Cyc Bottom
17. F (Lift S.L.)	6	35. Drop Wash Red
18. D E 849 Lift		36. Drop Wash Blue
19. D E 842		37. Bed Down Specials
20. B C 849 Lift		37I. High Diag. 854
21. B C 842		38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.)
39II. Indian Sidelight		39. Shadow Special
40. Sky Special		39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 27

Preset: X Y* Independent: Add: Subtract Count 5
 NOTES: ~~X-Fade~~ X & Y as HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 Indians dance. Twinkle lights remain on.

1. D.C. 849 (NMO)	5	29. I-Trap Special	
2. D.C. 842 (MNO)	9	23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	5
5. S T U 849	4	24I. Green Pirate Down	
6. STU 842	5	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	8
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.	4	28. I Cyc. Blue-Top Cyc White	5
10. Y AA BB 842	7	29. D.S. Side (Nev. L)	7
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.	8	31. G,H,I,A,K 849	2
13. DD EE U.C.		32. G,H,I,A,K 842	1 $\frac{1}{2}$
14. X CC (L&RC.)	4	33. Red Cyc Bottom	
15. D.S. High Side 837	8	33I. Tinkerbell Special	
16. J (Lift U.C.)	2	34. Blue Cyc Bottom	
17. F (Lift S.L.)	2	35. Drop Wash Red	4
18. D E 849 Lift		36. Drop Wash Blue	7
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	9
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 28

Preset: X__ Y__ Independent: Add: * Subtract * Count 3

NOTES: HOUSE LIGHTS: FULL ½ OUT

1. D.C. 849 (NMO) 6	29. I-Trap Special
2. D.C. 842 (MNO) 7	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849 5	24I. Green Pirate Down
6. STU 842 7	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C. 5	28. Cyc. Blue-Top
10. Y AA BB 842 6	29. D.S. Side (Nev. L) 6
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.) 0	33. Red Cyc Bottom
15. D.S. High Side 837 4	33I. Tinkerbelle Special
16. J (Lift U.C.) 6	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 29

Preset: X Y Independent: Add: * Subtract Count 2

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849 7	24I. Green Pirate Down
6. STU 842 8	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U 7

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 30

Preset: X__ Y__ Independent: Add: * Subtract__ Count 3

NOTES: As Wendy's arm rises HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 31Preset: X Y Independent: Add: * Subtract * Count 6NOTES: ~~Laser~~--Tink enter SR, HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
grosses and leaves on
for a whole week

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 349	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 32Preset: X__ Y__ Independent: Add: * Subtract__ Count 3NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849 3
13. DD EE U.C.	32. G,H,I,A,K 842 3
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.) 5	34. Blue Cyc Bottom
17. F (Lift S.L.) 5	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 33Preset: X__ Y__ Independent: Add: * Subtract__ Count 6NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 34

Preset: X__ Y__ Independent: Add: * Subtract__ Count 3
 NOTES: After they enter HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 rehearsal hall

1. D.C. 849 (NMO)	29. I-Trap Special	10
2. D.C. 842 (MNO)	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	23I. Fire Special	
4. D.L.&R. 842 (LP)	24. High Side 861	
5. S T U 849	24I. Green Pirate Down	
6. STU 842	25. Red D.S. Strips	
7. STU 802	26. Blue D.S. Strips	
8. V (Wendy)	27. S.L. Key 811	
9. Y AA BB 849 C.	28. Cyc. Blue-Top	
10. Y AA BB 842	29. D.S. Side (Nev. L)	
11. Y AA BB 802	30. Backlight 843	
12. Lift Sd. Lt.	31. G,H,I,A,K 849	
13. DD EE U.C.	32. G,H,I,A,K 842	
14. X CC (L&RC.)	33. Red Cyc Bottom	
15. D.S. High Side 837	33I. Tinkerbell Special	
16. J (Lift U.C.)	34. Blue Cyc Bottom	
17. F (Lift S.L.)	35. Drop Wash Red	2
18. D E 849 Lift	36. Drop Wash Blue	8
19. D E 842	37. Bed Down Specials	
20. B C 849 Lift	37I. High Diag. 854	
21. B C 842	38. Flying Specials	
22. Blue Window Key	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight	39. Shadow Special	
40. Sky Special	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 35

Preset: X__Y__ Independent: Add: * Subtract * Count 3

NOTES: As Hook talks to Smee HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	0	29. I-Trap Special	
2. D.C. 842 (MNO)	0	23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849	0	24I. Green Pirate Down	
6. STU 842	0	25. Red D.S. Strips	0
7. STU 802		26. Blue D.S. Strips	8
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.	0	28. Cyc. Blue-Top	
10. Y AA BB 842	0	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	
17. F (Lift S.L.)		35. Drop Wash Red	2
18. D E 849 Lift		36. Drop Wash Blue	8
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 36

Preset: X__ Y__ Independent: Add: * Subtract * Count 3

NOTES: Hook exits HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special	
2. D.C. 842 (MNO)		23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	
6. STU 842		25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	0
13. DD EE U.C.		32. G,H,I,A,K 842	0
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbell Special	
16. J (Lift U.C.)	0	34. Blue Cyc Bottom	
17. F (Lift S.L.)	0	35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	10

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 37

Preset: X__ Y__ Independent: Add:__ Subtract * Count 5

NOTES: Fade to BLACK after HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Peter takes his stance.

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 38

Preset: X * Y Independent: Add: Subtract Count 4

NOTES: AFTER lift is up and HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Indians are in place. Tink's light flickers when she talks.

1. D.C. 849 (NMO)		29. I-Trap Special	
2. D.C. 842 (MNO)		23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	10
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	
6. STU 842		25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	8
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)	4	34. Blue Cyc Bottom	
17. F (Lift S.L.)	5	35. Drop Wash Red	
18. D E 849 Lift	5	36. Drop Wash Blue	
19. D E 842	7	37. Bed Down Specials	
20. B C 849 Lift	4 $\frac{1}{2}$	37I. High Diag. 854	
21. B C 842	8	38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	10
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 39

Preset: X__ Y* Independent: Add:__ Subtract__ Count 3

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special	
2. D.C. 842 (MNO)		23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	
6. STU 842		25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	6
16. J (Lift U.C.)	3	34. Blue Cyc Bottom	
17. F (Lift S.L.)	5	35. Drop Wash Red	
18. D E 849 Lift	4 $\frac{1}{2}$	36. Drop Wash Blue	
19. D E 842	6	37. Bed Down Specials	
20. B C 849 Lift	3 $\frac{1}{2}$	37I. High Diag. 854	
21. B C 842	5	38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	10
39II. Indian Sidelight	7	39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 40

Preset: X * Y Independent: Add: Subtract Count 4
 NOTES: Same as Cue 38 HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
 As Peter enters home

1. D.C. 849 (NMO)		29. I-Trap Special	
2. D.C. 842 (MNO)		23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	
6. STU 842		25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	8
16. J (Lift U.C.)	4	34. Blue Cyc Bottom	
17. F (Lift S.L.)	6	35. Drop Wash Red	
18. D E 849 Lift	4	36. Drop Wash Blue	
19. D E 842	6	37. Bed Down Specials	
20. B C 849 Lift	4 $\frac{1}{2}$	37I. High Diag. 854	
21. B C 842	6	38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	10
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 41

Preset: X Y * Independent: Add: Subtract Count 2

NOTES: Use laser as Tink's special goes out HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special
2. D.C. 842 (MNO)		23. Door Back Sp.
3. D. L.&R. 849 (LP)		23I. Fire Special
4. D.L.&R. 842 (LP)		24. High Side 861
5. S T U 849		24I. Green Pirate Down
6. STU 842		25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)		27. S.L. Key 811
9. Y AA BB 849 C.		28. Cyc. Blue-Top
10. Y AA BB 842		29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt.	8	31. G,H,I,A,K 849
13. DD EE U.C.		32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.)	3	34. Blue Cyc Bottom
17. F (Lift S.L.)	5	35. Drop Wash Red
18. D E 849 Lift	4	36. Drop Wash Blue
19. D E 842	6	37. Bed Down Specials
20. B C 849 Lift	3 $\frac{1}{2}$	37I. High Diag. 854
21. B C 842	5	38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.) 10
39II. Indian Sidelight	10	39. Shadow Special
40. Sky Special		39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 42Preset: X* Y__ Independent: Add: __ Subtract __ Count 3NOTES: Continue Laser HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special
2. D.C. 842 (MNO)		23. Door Back Sp.
3. D. L.&R. 849 (LP)		23I. Fire Special
4. D.L.&R. 842 (LP)		24. High Side 861
5. S T U 849		24I. Green Pirate Down
6. STU 842		25. Red D.S. Strips
7. STU 802		26. Blue D.S. Strips
8. V (Wendy)		27. S.L. Key 811
9. Y AA BB 849 C.		28. Cyc. Blue-Top
10. Y AA BB 842		29. D.S. Side (Nev. L)
11. Y AA BB 802		30. Backlight 843
12. Lift Sd. Lt. 8		31. G,H,I,A,K 849
13. DD EE U.C.		32. G,H,I,A,K 842
14. X CC (L&RC.)		33. Red Cyc Bottom
15. D.S. High Side 837		33I. Tinkerbelle Special
16. J (Lift U.C.) 4		34. Blue Cyc Bottom
17. F (Lift S.L.) 6		35. Drop Wash Red
18. D E 849 Lift 5 $\frac{1}{2}$		36. Drop Wash Blue
19. D E 842 7		37. Bed Down Specials
20. B C 849 Lift 4 $\frac{1}{2}$		37I. High Diag. 854
21. B C 842 6		38. Flying Specials
22. Blue Window Key		38I. Blue Side Light (H.U.) 10
39II. Indian Sidelight 9		39. Shadow Special
40. Sky Special		39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 43

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: Laser enters home, HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
drinks poison, goes to chamber

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 45

Preset: X__ Y__ Independent: Add:__ Subtract * Count 1

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special 2
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 46

Preset: X__ Y__ Independent: Add: * Subtract__ Count 2

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special 10
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 46a

Preset: X__ Y__ Independent: Add:__ Subtract * Count__

NOTES: TINK out as laser HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
enters room

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special 0
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 47

Preset: X Y Independent: Add: Subtract * Count

NOTES: Face to BLACK HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 48

Preset: X Y * Independent: Add: Subtract Count 4

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special	9
2. D.C. 842 (MNO)	8	23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	8
6. STU 842	5	25. Red D.S. Strips	7
7. STU 802	6	26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	9
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802	8	30. Backlight 843	
12. Lift Sd. Lt.	5	31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837	7	33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	
17. F (Lift S.L.)		35. Drop Wash Red	10
18. D E 849 Lift		36. Drop Wash Blue	10
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 49

Preset: X__ Y__ Independent: Add: * Subtract * Count 10

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)		29. I-Trap Special	6
2. D.C. 842 (MNO)	10	23. Door Back Sp.	
3. D. L.&R. 849 (LP)		23I. Fire Special	
4. D.L.&R. 842 (LP)		24. High Side 861	
5. S T U 849		24I. Green Pirate Down	
6. STU 842		25. Red D.S. Strips	
7. STU 802	4 $\frac{1}{2}$	26. Blue D.S. Strips	
8. V (Wendy)		27. S.L. Key 811	
9. Y AA BB 849 C.		28. Cyc. Blue-Top	
10. Y AA BB 842		29. D.S. Side (Nev. L)	
11. Y AA BB 802	9	30. Backlight 843	
12. Lift Sd. Lt. YZ	4 $\frac{1}{2}$	31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key		38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special		39I. Down Special U	

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 50Preset: X * Y Independent: Add: Subtract Count 3NOTES: As boys cheer HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special	4
2. D.C. 842 (MNO)	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	23I. Fire Special	
4. D.L.&R. 842 (LP)	24. High Side 861	10
5. S T U 849	24I. Green Pirate Down	8
6. STU 842	25. Red D.S. Strips	
7. STU 802	26. Blue D.S. Strips	5
8. V (Wendy)	27. S.L. Key 811	
9. Y AA BB 849 C.	28. Cyc. Blue-Top	
10. Y AA BB 842	29. D.S. Side (Nev. L)	
11. Y AA BB 802	30. Backlight 843	
12. Lift Sd. Lt.	31. G,H,I,A,K 849	
13. DD EE U.C.	32. G,H,I,A,K 842	
14. X CC (L&RC.)	33. Red Cyc Bottom	
15. D.S. High Side 837	33I. Tinkerbelle Special	4
16. J (Lift U.C.)	34. Blue Cyc Bottom	
17. F (Lift S.L.)	35. Drop Wash Red	3
18. D E 849 Lift	36. Drop Wash Blue	10
19. D E 842	37. Bed Down Specials	
20. B C 849 Lift	37I. High Diag. 854	
21. B C 842	38. Flying Specials	
22. Blue Window Key	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight	39. Shadow Special	
40. Sky Special	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 51

Preset: X__ Y__ Independent: Add:__ Subtract__ Count 3

NOTES: Fade to BLACK HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbell Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 52

Preset: X__ Y_* Independent: Add:__ Subtract__ Count 4

NOTES: Fireplace and Sconces HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
ON

1. D.C. 849 (NMO)	6	29. I-Trap Special	
2. D.C. 842 (MNO)	7	23. Door Back Sp.	6
3. D. L.&R. 849 (LP)	5	23I. Fire Special	
4. D.L.&R. 842 (LP)	6	24. High Side 861	
5. S T U 849	6	24I. Green Pirate Down	
6. STU 842	7	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	3
8. V (Wendy)	6	27. S.L. Key 811	9
9. Y AA BB 849 C.	6	28. Cyc. Blue-Top	7
10. Y AA BB 842	7	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	6	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbell Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 52a

Preset: X * Y Independent: Add: Subtract Count 1

NOTES: Sight Cue; Mrs. HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Darling--Sconces OFF

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	3	23. Door Back Sp.	6
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	3 $\frac{1}{2}$	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	3	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	3
8. V (Wendy)	5	27. S.L. Key 811	6
9. Y AA BB 849 C.	3	28. Cyc. Blue-Top	7
10. Y AA BB 842	3	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	3	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbell Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

40 I - Table Down Special

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 53

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: Laser enters with HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Peter

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbell Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 54a

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__

NOTES: Laser exits with HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Peter

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 54bPreset: X * Y Independent: Add: Subtract Count 1NOTES: Sight Cue: Liza HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT
Sconces ON

1. D.C. 849 (NMO)	6	29. I-Trap Special	
2. D.C. 842 (MNO)	7	23. Door Back Sp.	6
3. D. L.&R. 849 (LP)	5 $\frac{1}{2}$	23I. Fire Special	
4. D.L.&R. 842 (LP)	7	24. High Side 861	
5. S T U 849	6	24I. Green Pirate Down	
6. STU 842	7	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	3
8. V (Wendy)	7	27. S.L. Key 811	9
9. Y AA BB 849 C.	6	28. Cyc. Blue-Top	7
10. Y AA BB 842	7	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	6	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 55

Preset: X* Y Independent: Add: Subtract Count 4

NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	3	29. I-Trap Special	
2. D.C. 842 (MNO)	4	23. Door Back Sp.	
3. D. L.&R. 849 (LP)	3	23I. Fire Special	
4. D.L.&R. 842 (LP)	4	24. High Side 861	
5. S T U 849	3	24I. Green Pirate Down	
6. STU 842	4	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	
8. V (Wendy)	4	27. S.L. Key 811	8
9. Y AA BB 849 C.	3	28. Cyc. Blue-Top	10
10. Y AA BB 842	4	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.		32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbell Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 56

Preset: X__ Y__ Independent: Add:__ Subtract * Count__

NOTES: Fade to BLACK HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Red Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 57a,b

Preset: X Y* Independent: Add: Subtract Count

NOTES: CURTAIN CALL: HOUSE LIGHTS: FULL ½ OUT
a. Up, b. BLACK

1. D.C. 849 (NMO)	7	29. I-Trap Special	
2. D.C. 842 (MNO)	9	23. Door Back Sp.	6
3. D. L.&R. 849 (LP)	5	23I. Fire Special	
4. D.L.&R. 842 (LP)	6	24. High Side 861	
5. S T U 849	7	24I. Green Pirate Down	
6. STU 842	8	25. Red D.S. Strips	
7. STU 802		26. Blue D.S. Strips	3
8. V (Wendy)	5	27. S.L. Key 811	9
9. Y AA BB 849 C.	7	28. Cyc. Blue-Top	10
10. Y AA BB 842	8	29. D.S. Side (Nev. L)	
11. Y AA BB 802		30. Backlight 843	
12. Lift Sd. Lt.		31. G,H,I,A,K 849	
13. DD EE U.C.	6	32. G,H,I,A,K 842	
14. X CC (L&RC.)		33. Red Cyc Bottom	3
15. D.S. High Side 837		33I. Tinkerbelle Special	
16. J (Lift U.C.)		34. Blue Cyc Bottom	10
17. F (Lift S.L.)		35. Drop Wash Red	
18. D E 849 Lift		36. Drop Wash Blue	
19. D E 842		37. Bed Down Specials	
20. B C 849 Lift		37I. High Diag. 854	
21. B C 842		38. Flying Specials	
22. Blue Window Key	10	38I. Blue Side Light (H.U.)	
39II. Indian Sidelight		39. Shadow Special	
40. Sky Special	10	39I. Down Special U	

MASTER CUE SHEET PETER PAN TAYLOR THEATRE CUE # 58

Preset: X__ Y__ Independent: Add:__ Subtract__ Count__
 NOTES: HOUSE LIGHTS: FULL $\frac{1}{2}$ OUT

1. D.C. 849 (NMO)	29. I-Trap Special
2. D.C. 842 (MNO)	23. Door Back Sp.
3. D. L.&R. 849 (LP)	23I. Fire Special
4. D.L.&R. 842 (LP)	24. High Side 861
5. S T U 849	24I. Green Pirate Down
6. STU 842	25. Red D.S. Strips
7. STU 802	26. Blue D.S. Strips
8. V (Wendy)	27. S.L. Key 811
9. Y AA BB 849 C.	28. Cyc. Blue-Top
10. Y AA BB 842	29. D.S. Side (Nev. L)
11. Y AA BB 802	30. Backlight 843
12. Lift Sd. Lt.	31. G,H,I,A,K 849
13. DD EE U.C.	32. G,H,I,A,K 842
14. X CC (L&RC.)	33. Red Cyc Bottom
15. D.S. High Side 837	33I. Tinkerbelle Special
16. J (Lift U.C.)	34. Blue Cyc Bottom
17. F (Lift S.L.)	35. Drop Wash Red
18. D E 849 Lift	36. Drop Wash Blue
19. D E 842	37. Bed Down Specials
20. B C 849 Lift	37I. High Diag. 854
21. B C 842	38. Flying Specials
22. Blue Window Key	38I. Blue Side Light (H.U.)
39II. Indian Sidelight	39. Shadow Special
40. Sky Special	39I. Down Special U

PROPERTIES AND SPECIAL EFFECTS

PLOT

TABLE 4

Properties and Special Effects Plot

ACT I-THE NURSERY

Towel-Michael
Bath Towel-Nana
Sponge-Nana
Teddy Bear-Michael
Shadow-Window Seat
Chocolate-Mrs. Darling
Acorn Button-Peter
Nana's Chain-Liza
Medicine Bottle-Nana
Spoon-Nana
2nd Medicine Bottle-Wendy
Glass-Wendy
Dog Dish-By Kennel
Soap-Peter
Small Neck Chain-Wendy
Pixie Dust-Peter

(SPECIAL EFFECTS: Cuckoo Clock Strikes Six, Windows Fly Open,
Night Lights go out individually, Jug lights up)

ACT II-NEVERLAND

Whistle-Slightly
Raft and Cushions-Hook
Iron Claw Hand-Hook
2 Cigar Holder-Hook

TABLE 4--(Continued)

Pistol-Starkly

Boatswain Whistle-Smee

"Johnny Corkscrew" Cutlass-Smee

6 Knives and Tomahawks-Indians

Peace Pipe-(Breakable) Tiger Lily

7 Bows and Arrows-Lost Boys

Arrow-Wendy

Dagger-Peter

Poison Cake-Smee

(SPECIAL EFFECTS: Smoking Mushroom, Fire lights and smokes,
Wendy's House Built and Smoke from John's Hat)

ACT III-HOUSE UNDER GROUND

Dunce Cap-First Twin

10 Wooden Mugs-Lost Boys

Large Game Bag-Peter

Strange Gun-Peter

Sewing Basket and Darning-Wendy

Pipes of Pan-Peter

Dagger-Peter (Same as Act II)

9 Sticks with Bundles-Lost Boys

Sword-Peter

Tom-Tom-Smee

Medicine and Glass-Wendy

Grindstone-Peter

(SPECIAL EFFECTS: Glass with means of emptying liquid, Light
of Tink in boudoir on dimmer)

TABLE 4--(Continued)

ACT IV-THE SHIP

Pedal Sewing Machine-Smee
Calico Fabric-Smee (Velcrowed)
Eye Glass-Starkey
Double Cigar-(Same Act II) Hook
Playing Cards-Noodler
9 Chains and Manacles-Boys
Sword-Hook
Sword-Peter
Rope-Mast
Blunderbuss-Hook
3 Knives-Pirates
2 Pistols-Pirates
9 Weapons (Barrel Staves, etc.)-Boys
Smoking Bomb-Peter
Pipes of Pan-Peter

ACT V-THE NURSERY

Pipes of Pan-Peter

PART III

CRITICAL EVALUATION

PART III
CRITICAL EVALUATION

Our perpetual child-hero has now captivated another generation of theatre-goers, and his fame is assured for a while longer at least. If he had any doubt of our efforts in his behalf, they were surely dispelled. True to form, Peter Pan and his band of lost boys engendered a spirit of adventurous liberation in the hearts of children as well as their parents, and from all indications, my setting and lighting designs conspired successfully with Zoe Brown's costumes and Tom Behm's direction to enhance the children's action-packed escapades.

Goeth's three questions are one standard point of departure for a critique of a theatrical production. The answer to his initial question in the evaluation constitutes the first chapter of this thesis. The answers to his ensuing questions are the substance of this chapter.

In general, the visual production elements received rave reviews. Admittedly, the sets were difficult to miss (their scale bordering on the grandiose), and their appropriate use of romanticism and fantasy established their positive contribution to an integrated production concept. In addition to the reviewer's allusion to my working in famous theatres in the future (How reliable can a prophet

really be, I wonder?), there were audible gasps and applause from the audience for each of the various settings. My usual lack of confidence received a welcome boost.

Personally, I was most pleased with the visual movement, one of my major goals. The splitting apart of the room as the children flew, the lowering of the rooftop, the twinkling of "spangle" stars, the appearance of a moon, the falling of snow in Never Land, the glistening of giant spiderwebs in the light, the rising of an underground home on a hydraulic lift, the glowing of Tinkerbell's chamber, the spritely appearance of the Tinkerbell laser beam, the twirling of the cuckoo clock's hands, the unfolding of a log into a bed, the harsh light and moving shadows from the "brig" under the ship's deck, the smoke from underground fireplaces, the sparks from a bomb, the asymmetrical tilt of the pirate ship on the ocean, the swirling silhouette of the house and the London skyline, and of course the flying children--all of these offered a vitality to the production which would have been sadly lacking in a more static presentation. Scene changes occurring quickly and without intermission further aided the sense of magic surrounding the story.

Working to achieve a harmony of color and style with the costume designs was not only fun but also highly successful. The exaggeration of line, and the use of pastel colors for the home and analine colors for the Never

Land still allowed for imaginative decision-making in both setting and costume design. Ultimately, the coordination was exciting, and the combination of scenery, people, and light "painted" successive pictures, each with a distinct and appropriate mood.

The lighting of four different sets with the same lighting plot was one of my biggest challenges. Basically, the design was successful--especially in its use of key light and special effects. General lighting seemed to work better for the nursery than for the pirate ship, but the ship's primary acting areas were basically well-covered.

It would be less than honest, however, to pretend that all technical aspects were achieved without problems or flaws. That supposition is simply not true. Several difficulties did arise, each with its unique opportunity for learning.

Difficulty with our dimmer controls and the heavy demands placed upon them by the lighting design ultimately required some unanticipated (and complicated at the very least) repatching between scenes. While the scenery seemed to flow smoothly from one scene to the other, the lighting changes were a little less fluent and occasionally held up the action, especially prior to the underground home sequence.

In addition, the objective of the pirate ship lighting design seemed to some people to be the enhancing

of scenery rather than the lighting of actors. This was not, in fact, the intent. The defined area of the ship was frequently overstepped by the actors, however, giving the illusion of dark acting areas. My personal complaint concerning darkness was the light on the steps and upper level of the ship. Though these areas were provided for in the plot, the comparative amount of light covering them always seemed inadequate. Instrumentation and control established the limitations here.

In the nursery scene, the size of the roof cut-out appeared a little too small. It was never visibly important enough to make the transition during the children's flight as demonstrative as it might otherwise have been. An increase in roof size would also have more adequately bridged the two sides of the room.

My experience as a scenic artist is perhaps one of my greatest strengths. Nevertheless, the task of painting a translucent backdrop was new to me. The process was an interesting learning experience, but a mistake in judgment of color intensity created a flaw in the Never Land set. The colors were not receding enough. The rendering utilized reds and oranges just as the drop did, but in a "washy" application. I thought that light passing through the drop would lessen the intensity of the dyes, but the reverse seemed to occur. The painting was by no means ugly, but the potential for an illusion of extreme depth and a softer background was unfortunately lost.

At any rate, except for very specific and comparatively small flaws, the scenery and lighting were apparently well-conceived and well-executed. In fact, working with my crew members was truly a humbling and gratifying experience. They were all skilled, creative, and dedicated workers who almost literally killed themselves to accomplish the mammoth endeavor. A designer cannot carry his renderings on stage, so he is indeed fortunate when crews so accurately actualize them.

Notice the subtle maneuver which has led to Geothe's final question! Most of the people on the technical crews are glad they shared in the excitement of working on the production. It was, after all, a learning experience for almost everyone. The fact remains, however, that the execution of my designs required a huge staff, exhausting hours beyond the normal working day, and an imposition on the rehearsal schedule for the show. And was it merely paranoia which perpetuated my nightmarish worry that I was losing all my friends?

Any element of wisdom I might muster would dictate that were I to design Peter Pan again, the design would have to be simpler. It was not--despite its beauty and success--worth the effort required in our already-taxed academic theatre environment. The key would be to simplify without losing the basic design concepts.

The ultimate challenge, if we are to accept Appia's vision of the designer as an interpréter, might be to seek James M. Barrie's opinion of the scenery and lighting designs. However, with his penchant for spectacle, he probably would question the absence of the mermaid lagoon.

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